

ELEGANCE & WONDER

MASTERPIECES FROM

THE COLLECTION OF JORDAN AND THOMAS A. SAUNDERS III

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FRONT & BACK COVER: LOT 9
THIS PAGE: LOT 42



THIS PAGE:
LOT 19



THIS PAGE:
LOT 23

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THIS PAGE:
LOT 8

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THIS PAGE:
LOT 39

CONTENTS



ELEGANCE & WONDER

MASTERPIECES FROM

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INTRODUCTION BY JORDAN SAUNDERS

My husband Tom and I had a deep passion and abiding appreciation for art itself, but what first comes to mind when I think of our collecting years, are the madcap adventures which began—and now end—with George Wachter.

Tom and I acquired only those paintings we loved that were also in excellent condition and rare. The strategy was simple, the tactics needed to accomplish it required a willingness to take risks and the ability to strike quickly when opportunity arose.

If, at times, we had vision beyond that of other collectors, it was because George Wachter became our eyes, a truth most evident in a purchase we made on blind trust—literally.

The Collection is a meld of our individual aesthetics. I admire the ephemeral, am drawn in by beauty. Tom, on the other hand, appreciated the practical, the craftsmanship and rarity.

Each of our paintings had a distinct character. I always held the wild notion that when we left the house, our pictures talked to each other. They were compatible. I was sure they got along. We certainly got on well with them.

The pictures have hung in artists' studios, collectors' homes, dealers' shops, great country estates, and even in palaces. It has been a pleasure to share them over the years, in exhibitions and on long-term loans. While Tom and I were both gratified and honored to see our works displayed in the world's finest museums, there was no more thrilling place to view them than in our home.





We bought pictures we wanted to look at, wanted to live with, and the only thing that was as much fun as living with them, was finding them. Tom and I were fortunate to collect such masterpieces, and in the process, to collect a fascinating and dynamic circle of friends. Collecting was never dull.

That faith we put in George has continued across the years. He was instrumental in collecting the paintings, and it is only fitting he should help shepherd them onward.

Art transcends the mortal coil of its maker. It endures. Explorers map the moon and genome, but it is the artist who travels inward to the places in the human heart that respond to beauty.

I will miss them immensely. But I smile imagining what chapter is next in the lives of these rare and beautiful pieces, these friends, whose time has come to pass to a new generation of collectors.

REFLECTIONS ON TOM AND JORDAN SAUNDERS

BY ARTHUR K. WHEELOCK JR.

George Wachter kindly asked me to share some reflections on my experiences of working with Tom and Jordan Saunders, whom I first met in the late 1990s, soon after they had developed their interest in collecting Old Master paintings. I have always found a distinct connection between the personalities of these two extraordinary individuals and the engaging paintings that they collected. I enjoyed seeing how Tom and Jordan, each with their own strong opinions, merged their distinctive personalities into an even more powerful whole. They loved every moment of their hunt for artistic treasures, and they often spoke passionately about the joy they received from the paintings that they had acquired (I will share some of these anecdotes below.), but no conversation with either Tom or Jordan was ever a continuous narrative. Their interests were too broad and their minds too active for such a simple, predictable process, particularly when they were engaged in the same conversation. There was a frenetic energy between them as each new thought and observation came to their minds. They would both jump into the fray, interrupting and correcting each other, jogging their combined memories to create a fascinating and lively tapestry of nuanced ideas. Our discussions were fun, and full of life!

Tom, who was direct and forceful in his opinions, had wide-ranging interests beyond the joy of looking at the paintings in his collection. I learned from him about some of the challenges he faced in making successful business decisions, his fascination with science, his commitment to philanthropy and to humanitarian and conservative causes. He was particularly fascinated with American history and the life and legacy of Thomas Jefferson, and he spoke often about the wonders of Monticello and the University of Virginia, two institutions that he generously supported. Important to Tom's persona was Ivor, a small town in rural Virginia, where he was raised. Indeed, Tom always identified loans of paintings to exhibitions as coming from the "Ivor Collection."

Jordan was the extrovert in the family, and, even more so than Tom, boldly outspoken in her opinions. Salty expressions often spiced her wit, which she levied far and wide. Tom was not immune. Aside from the collection of paintings, furniture, and decorative arts that she and Tom assembled in their New York City and Palm Beach homes, she was devoted to the United States Marine Corps, the history and legacy of which she generously supported through her personal and philanthropic leadership. Jordan and I often spoke about the Marines since one of her close childhood friends (he gave Jordan her first kiss), who eventually became Commandant of the Marine Corps, was one of my teammates on my high school wrestling team.



THIS PAGE:
LOT 27



The liveliness so characteristic of paintings in the Saunders Collection is reflected in the enthusiasm with which Tom and Jordan have always spoken about them. They credited luck and their strong relationship with George Wachter, who emphasized to them the importance of acquiring paintings in excellent condition, as key factors in building their outstanding collection. Tom and Jordan, however, also clearly understood that they needed to act quickly and decisively in order to take advantage of unexpected opportunities that came their way. This awareness became a hallmark trait of their successful collecting philosophy. Tom had learned the importance of being able to take risks from his period at Morgan Stanley, where, he explained, "I was used to taking risks, assessing risks and knew when I had to move."

One example of a significant whirlwind acquisition was when George informed Tom and Jordan a few days before Thanksgiving in 1999 that an Italian collector was suddenly offering a wonderful still life by Jan Davidsz. de Heem. The Saunders immediately changed their holiday plans and flew to Rome to view it. As Jordan recalls, "we knew that the chance to acquire this magnificent De Heem might be gone forever if we didn't seize the opportunity."

As a curator at the National Gallery of Art, I often visited the Saunders when I traveled to New York City to enjoy their company and to admire their outstanding collection. Although they loved living with these paintings, they also generously lent them to National Gallery exhibitions. They felt strongly that one of the obligations of their good fortune was to share these masterpieces with the public. They valued seeing how their paintings connected to related works, as for example, when they lent their beautiful Adriaen Coorte, *Still Life of a Porcelain Bowl with Wild Strawberries* (lot 8) to the National Gallery's 2003 monographic exhibition on Coorte. It was also revealing for the Saunders to see their delightful Frans Hals pendant paintings, *Girl Singing* and *Boy Playing the Violin* (lot 14), in the National Gallery's Judith Leyster exhibition (which they also helped sponsor), where they were shown with similar depictions of musicians and singers by a variety of Haarlem artists. A special moment for Tom was seeing his Gerrit Dou, *Man Writing by an Easel in an Artist's Studio* (lot 27) in a National Gallery exhibition next to a Dou painting owned by the Queen of England. This experience made a deep impression on Tom, and he often recounted it by concluding: "Only in America."

What came across strongly in our discussions was how personal these paintings were to Tom and Jordan, both for their pictorial and emotional qualities. For example, Tom often spoke about how engaging Dou's painting remained to him no matter how often he studied it. "I've always tried to identify the things that are in this room that are in many of his [other] pictures...the globe, the books, the violin, the rug and the helmet and shield, drum, the windowpanes and how light comes in...I could look at that all the time." Another painting he often studied was Salomon van Ruysdael's *River View of the Valkhof at Nijmegen* (lot 37), yet another masterpiece that the "Ivor Collection" lent to an exhibition at the National Gallery. Tom, who was a skilled sailor, spoke admiringly about how Ruysdael rendered the sky and the movements of the ships: "I'm always trying to look at the sails of the ships way, way down the river...way out there. You can see all the activity beneath the castle; cattle being taken across the river by ferry."

While Tom and Jordan shared a passion for their paintings, they also had different favorites and aesthetic preferences: hers more drawn toward elegant portraits and a sense of beauty, while his revolved around how artists rendered the physical world. Both spoke extensively about the Guardi paintings in their collection, although with different emphases. Jordan, a great admirer of Venice, particularly enjoyed the paintings' "romantic and dreamy" qualities, while Tom responded to them because they seemed so vibrant. He spoke about how Guardi "shows the lagoon alive with activity... I feel that he has taken any viewer right back to a scene of life at that time. It brings it into the mind's eye." These paintings are "as close to a video as you are going to get." Nevertheless, as Jordan emphasized, their shared desire was to buy "pictures that we wanted to look at and live with...I always had this wild thought that when we left they talked to each other...they were compatible with each other."

In January 2020 Jordan and Tom approached me about selecting their finest Old Master paintings and producing a catalogue of their collection. Tom and Jordan were very involved in this process, and we had long discussions about its character. Following a delay due to the Covid-19 pandemic, the accompanying exhibition opened at the Virginia Museum of Fine Arts in 2023. Thus, as the Saunders had always wished, the broader public finally had an opportunity to enjoy their outstanding Old Master paintings.

Now that this phase of the Saunders' remarkable collection has ended, these wonderful paintings have become available to a next generation of collectors who share similar passions about the joys and benefits of living with outstanding examples of Old Master paintings.



A COLLECTING JOURNEY

BY GEORGE WACHTER

The adventure began in 1997. That was the year I met Jordan and Tom Saunders. Their idea was to fill their beautiful apartment at 812 Park Avenue with Old Master paintings. But after spending time with them during that first sale season it became very clear that what they really wanted to do was not just to fill their walls, but to acquire the very best—exquisitely painted works of the highest quality, in excellent condition, and of beautiful and timeless subjects. The journey we took together over the following years is certainly one of the highlights of my fifty-two-year-long career at Sotheby's, and the outcome is something that I am very proud of. In this catalogue you will see the result of the work that Jordan, Tom, and I put into making this collection happen and evolve. With determination, bravery (on Jordan and Tom's part), and a sprinkling of luck, we were able to form a collection of the exquisite quality that they had envisioned.

I hold so many memories from our years collecting together. A particularly vivid one is of a cold snowy day in January, when Jordan, Tom, and I, along with their wonderful decorator, Ina Lindeman, took a trip to Montreal to see the collection of Michal and Renata Hornstein. When we arrived, Mike was not there, but we looked through and picked out paintings that Jordan and Tom wanted to own. However, one of the masterpieces of the collection, a stunning still life by Luis Meléndez (Lot 39), which I knew well from my previous visits, was nowhere to be seen. I called Mike at his office who told me that it was not for sale. Tom then responded by saying "no Meléndez, no deal," which encouraged Mike to have his assistant grab the Meléndez from its hiding place under a bed and bring it out for Tom and Jordan to see. We left that day with a deal to buy eight of the Hornstein's greatest paintings thanks to Tom's steely negotiating tactics: the Sir Thomas Lawrence (Lot 23), Gerrit Dou (Lot 27), Adriaen Coorte (Lot 8), Frans Hals pair (Lot 14), Salomon van Ruysdael (Lot 37), Luis Meléndez (Lot 39), and Adam Pynacker (Lot 12). It has to be one of the most legendary Old Masters deals of the (very) late twentieth century. We sure had fun doing it.

Another moment that stands out to me was not long after, in late 1999. Sotheby's was planning to have a focused auction on still life painting, to be held alongside our annual Old Master sales. We sent all our clients a letter with a photo of a very fine painting by Balthasar van der Ast that had already been consigned. A gentleman in Rome, with whom I was



acquainted, called me and said that when the van der Ast was with Alexander Galleries in 1979, he had been deciding between that picture and a still life by another artist, Jan Davidsz. de Heem (Lot 9). He ultimately chose the de Heem, but was now looking to sell it privately and wondered whether I might have any interested clients. I told Jordan and Tom, and we all piled onto a plane and headed to Rome for Thanksgiving weekend. An appointment was made and the owner of the painting, who was probably in his 70s, came to our office on the Piazza di Spagna. As the building had only a tiny elevator, he trudged up three flights of stairs with the painting in a garbage bag. When he unwrapped the painting, all three of us almost fell over—it was just so divine. We then had a marvelous three days in Rome, and it was only at dinner on the last night that Tom said "okay, we'll buy it." What a relief and how happy I was that it was added to the collection. It is the best painting by de Heem that I have ever seen on the market.

The other day, Jordan said to me that this sale will be like a full circle experience for us, and she was absolutely right. The paintings will be sold soon and will hopefully find wonderful new homes, but the moments the three of us—Jordan, Tom, and myself—shared and the relationship we created will always be something we will cherish.

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THIS PAGE:
LOT 40

1

BARTHOLOMÄUS BRUYN THE ELDER

Wesel or Cologne 1493 - 1555 Cologne

VANITAS STILL LIFE WITH A SKULL, CANDLE, AND HOURGLASS

inscribed lower center on cartouche: *ViVE MEMOR LÆTi*
oil on oak panel, circular, in an engaged frame
diameter: 6 ⅞ in.; 17.5 cm

$ 200,000-300,000

PROVENANCE

Pierre Vischer-Passavant (1779-1851), near Basel, Switzerland;

Frédéric Engel-Gros (1843-1918), Basel and Château de Ripaille, Haute Savoie, France;

His estate sale, Paris, Galerie Georges Petit, 30 May - 1 June 1921, lot 19 (as School of Hans Holbein);

Where acquired by "Schutz" for 6,200 francs;

Dr. Theodor Engelmann (1851-1931), Basel;

With J. Kugel, Paris;

From whom acquired by Otto Naumann, New York, 1996;

His sale ("The Otto Naumann Ltd. Gallery Sale"), New York, Sotheby's, 25 January 2007, lot 56;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 1.

LITERATURE

P. Ganz, *L'oeuvre d'un amateur d'art, la collection de Monsieur F. Engel-Gros: Catalogue raisonné*, Geneva/Paris 1925, vol. I, p. 139, cat. no. 33 (as School of Hans Holbein the Younger);

H. Westhoff-Krummacher, *Barthel Bruyn der Ältere als Bildnismaler*, Munich 1965, pp. 114, 184, cat. no. 115;

M.R. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 20-22, 164, cat. no. 1, reproduced.





VERSO OF PRESENT WORK.



FIG. 1 BARTHOLOMÄUS BRUYN THE ELDER, *PORTRAIT OF A KNIGHT OF THE ORDER*, OIL ON OAK PANEL, 25 BY 18 ⅜ IN. (63.5 BY 46.5 CM). VIENNA, KUNSTHISTORISCHES MUSEUM, GEMÄLDEGALERIE, INV. NO. 868.

Dating to the late 1520s, this evocative *vanitas* still life by Bartholomäus Bruyn the Elder, Cologne's leading portraitist, offers a poignant meditation on mortality and the transience of life. Set within a shallow, arched stone niche, a candle with a dwindling flame and an hourglass nearly emptied of its final grains of sand flank a human skull. With stark clarity and chromatic restraint, Bruyn presents these objects as markers of time's passage and metaphors for life's fragility. The panel itself as well as the objects' rounded contours—defining the skull, hourglass, niche, and brass candlestick base—reinforce the compositional unity and underscore a shared allusion to the brevity of life.

The panel's intimate size and rounded shape indicate that it once formed part of a *kapsel* portrait. An inventive configuration that Bruyn may have pioneered, *kapsel* portraits consisted of two roundels with grooved frames designed to nest one on top of the other. Similar to an oversized locket, these intimate objects opened to reveal two images, often pendant portraits of a husband and wife.[1] Indeed, a portrait would have originally accompanied the present work: a pairing that served to encourage meditative reflection on life's transience.

The present composition finds close parallels in *vanitas* scenes that Bruyn painted on the *versi* of at least five portraits produced between 1517 and 1531.[2] The incorporation of an illusionistic *cartellino* reinforces the painting's *memento mori* message: "*VIVE MEMOR LAETI*" ("Live, remembering death"), a phrase attributed to the Roman poet Aulus Persius Flaccus.[3] A similar inscription appears in Bruyn's *Portrait of an Ordensritter* (fig. 1), where the sitter holds a skull, hourglass, and scroll bearing a similar phrase: "*Vive Memor Leti. Fugit Hora.*" The inscription in the present work, however, is unusual in its use of the word "*laeti*," poetic Latin for a violent death.

[1] For one surviving example of a *kapsel* portrait by Bruyn, see *Portraits of Peter Imhof and Alheid Imhof,* Bonn, Rheinisches Landesmuseum. inv. nos. W.-K. 69, 70.

[2] Westhoff-Krummacher, cat. nos. 2, 4, 10, 17, and 22.

[3] *Nostrum est quod vivis, cinis et manes et fabula fies. Vive memor leti, fugit hora* ("Our life is our own today, tomorrow you will be dust, a shade, and a tale that is told. Live mindful of death; the hour flies").

2

SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

ABDUCTION OF DEJANIRA BY NESSUS

oil on oak panel

7 3⁄8 by 5 5⁄8 in.; 18.7 by 14.3 cm

(with additions of approximately 2 mm on the right and left edges)

$ 1,500,000-2,000,000

PROVENANCE

Probably Juan de Dios Gómez de Silva y Mendoza (1672-1773), 6th Duke of Pastrana and 10th Duke of Infantado, among the many sketches and thirty-six paintings depicting mythological fables by Rubens in his posthumous inventory of 1 September 1737;

Presumably thence by descent and among the thirty-six sketches in the 1737 inventory and the forty-five sketches in the 1773 inventory;

George Augustus ("Giorgio Augusto") Wallis (1770-1847), Florence, and probably acquired by him in Spain, *circa* 1807-1813;

His estate sale, Berlin, Heberle, 24 May 1895, lot 86;

Where acquired by a private collector;

Thence by descent to his granddaughter Hope Taylor, by whom anonymously sold, New York, Sotheby's, 28 January 2000, lot 50;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Greenwich, Bruce Museum of Arts and Sciences; Berkeley Art Museum and Pacific Film Archive; Cincinnati Art Museum, *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*, 2 October 2004 - 11 September 2005, no. 36;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 10.

LITERATURE

M.J. Friedländer, "Versteigerung der Gemäldesammlung von Giorgio Augusto Wallis, etc.," in *Repertorium für Kunstwissenschaft* 18 (1895), p. 241;

M. Jaffé, "Esquisses inédites de Rubens pour La Torre della Parada," in *La Revue du Louvre et des Musées de France* 14, no. 6 (1964), pp. 313-322;

S. Alpers, *Corpus Rubenianum Ludwig Burchard,* Part IX, *The Decoration of the Torre de la Parada*, New York and London 1971, pp. 199-200, cat. no. 16a, reproduced fig. 93;

J.S. Held, *The Oil Sketches of Peter Paul Rubens, A Critical Catalogue*, Princeton 1980, vol. I, pp. 269-270, cat. no. 183;

M. Jaffé, *Rubens, Catalogo completo,* Milan 1989, p. 356, cat. no. 1257;

P.C. Sutton, in *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*, exhibition catalogue, P.C. Sutton and M.E. Wieseman (eds.), New Haven and London 2004, pp. 236-239, cat. no. 36, reproduced;

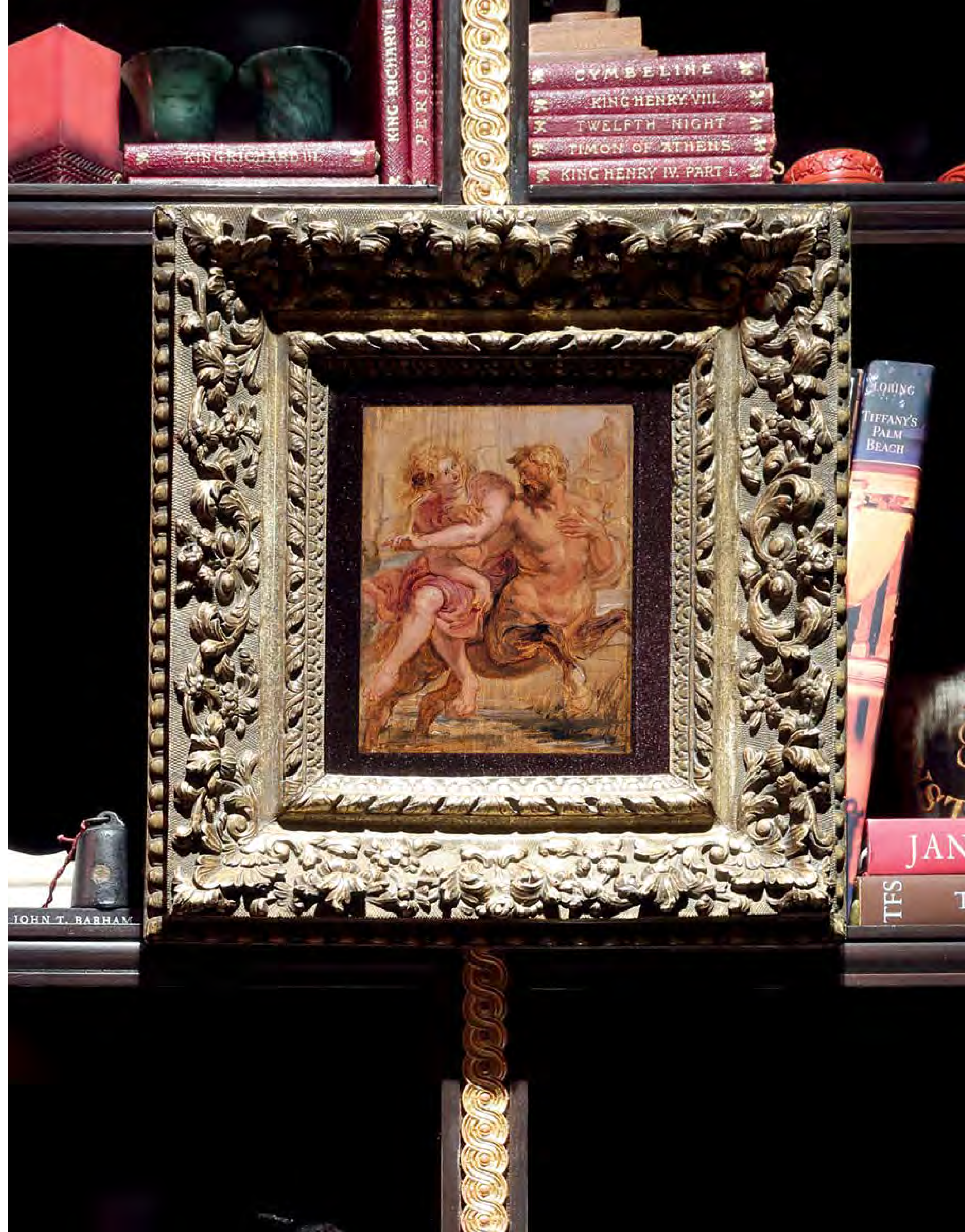
A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 55-57, 167-168, cat. no. 10, reproduced.



(ACTUAL SIZE)

This small-scale and very swiftly painted oil sketch depicts the attempted abduction of Dejanira, wife of Hercules, by the centaur Nessus. The subject is taken from Ovid's *Metamorphoses* (9.11-126). When Hercules and Dejanira were stopped by a swollen river, the ferryman Nessus offered to carry them across. After delivering Dejanira to the far bank, Nessus attempted to abduct her, but was thwarted by Hercules, who shot him in the back with a poisoned arrow. Rubens painted this sketch in preparation for the central figure group of a large canvas, one of a set of mythological paintings commissioned from Rubens in the Autumn of 1636 by King Philip IV of Spain to decorate his hunting lodge, the Torre de la Parada, sited on a hilltop about ten miles north of Madrid. The intermediary for the commission was the King's brother, the Cardinal-Infante Ferdinand of Austria, then governor of the Spanish Netherlands, and copious correspondence about the commission survives, indicating that Rubens had already completed the oil sketches by the end of 1636 and that the finished paintings were installed by February 1639.

While the extant preparatory oil sketches for the Torre de la Parada cycle are all clearly by Rubens himself, many of the completed paintings that survive (most of these are in the Museo del Prado, Madrid) were executed by members of Rubens' studio and by associates, which is hardly surprising given that Philip IV apparently requested some sixty pictures. Many of the large-scale paintings no longer survive, although they were still *in situ* at the time of the Spanish Royal inventory of 1794. The long-lost large Nessus and Dejanira was, like others, then listed as a work by Rubens' pupil Erasmus Quellinus, who executed several of the surviving paintings and it is plausible that he painted the Nessus and Dejanira too.[1] Of the surviving full-scale works that are plausibly by Rubens, all have a degree of workshop assistance, as one would expect in the last years of Rubens' career.



The loss of the completed Nessus and Dejanira canvas, however, does not preclude us from having an idea of its appearance. The present sketch also served as the model for the central figure group of a Workshop of Rubens *Nessus and Dejanira* (fig. 1), now in Hannover, and one of two known variants.[2] The Hannover painting includes a putto above Nessus' left shoulder, clearly absent in the sketch, where a swirl of drapery is seen. Whether the completed Torre de la Parada painting, which would probably have been much larger than the Hannover painting (which measures 70.5 by 110.0 cm), incorporated this change, and whether it included the additional figures of Hercules firing his poisoned arrow in the lower left corner and the river god Evenus and a water nymph in the lower right corner, remains unclear, but does seem likely. Most probably the changes in the Hannover painting were introduced by a workshop assistant, which would imply the uncoupling of its composition from the Torre de la Parada original.[3] A counter argument however is made by the ruled lines in black chalk at the right, left, and bottom of the present oil sketch: in other oil sketches these indicate the intended limits of the final composition. Rubens' efficient working method in his late sketches (somewhat in contrast to that for his early ones, for which he used off-cuts of oak) was to produce designs for several compositions on a larger oak panel, each demarcated with framing lines. These larger panels were subsequently sawed into their constituent compositional components.[4]

Svetlana Alpers perceptively noticed that in his design of the figure group of Nessus and Dejanira, Rubens most likely found inspiration in an engraving of the subject by Antonio Tempesta (fig. 2).[5] A comparison between the print and the oil sketch, however, reveals a more psychologically ambiguous interrelationship between the figures in Rubens' interpretation, in which the interaction is more complex than that of abductor and abductee. Nessus turns towards Dejanira as he does in the Tempesta print, but instead of grasping her he gently loops his right forearm over her left arm, while gesturing with his left hand to his heart and turning his head to gaze at her. She returns the gaze, but crosses her arms in self-protection, her right arm holds her drapery in place to protect her modesty, while her legs fold over each other, albeit somewhat nonchalantly, as she struggles to maintain her balance on Nessus' back. What she conspicuously does not do is turn to gaze at Hercules, behind her on the far riverbank (visible in the Hannover painting). While her pose does remind us of a Susanna protecting herself from the Elders, the interlocking of arms and returned gazes hints at a more ambiguous interaction: *vorrei e non vorrei?* As Arthur Wheelock noticed, however, Rubens focuses attention on the precise moment, just before the pair reaches dry land, when Nessus is overcome with passion, and Dejanira realizes that this is rather more than a friendly lift across a river.[6]

At a date when one may assume a high degree of workshop participation in most of Rubens' large-scale finished works, in his late oil sketches—and as is famously the case with his late landscapes—he achieved a fructification of a very personal style. The warm tones of pink and yellow and the strong use of white highlighting evident here are wholly typical of Rubens' oil



FIG. 1 WORKSHOP OF SIR PETER PAUL RUBENS, *NESSUS AND DEJANIRA*, OIL ON PANEL, 27 7/8 BY 43 3/8 IN. (70.6 BY 110.0 CM). HANNOVER, NIEDERSÄCHSISCHES LANDESMUSEUM, INV. NO. PAM 859.

sketches from the latter half of the 1630s. As a man of about sixty, he does not fear paint: rather, he embraces it as much as he had in his youth. Nor has Rubens lost any of his facility for virtuosic draftsmanship—the face of Dejanira is delineated with total economy in a handful of deft strokes of a fine brush lightly laden with ruddy pink paint.

Julius Held had never seen the present painting in the original, and on the basis of the "poor reproduction" in the 1895 Wallis sale catalogue, expressed doubts about Rubens' authorship.[7] Neither Ludwig Burchard, Michael Jaffé, nor Svetlana Alpers concurred, all of them considering the picture to be by Rubens, although they too were only able to form a view on the basis of the same image. Since the sketch came to light at Sotheby's, New York in 2000 (and its subsequent cleaning that revealed its original vigor and virtuosity), all scholars agree that this is Rubens' original sketch for the Torre de la Parada commission.



FIG. 2 ANTONIO TEMPESTA, *NESSUS AND DEJANIRA*, ENGRAVING FROM METAMORPHOSEON, SIVE TRANSFORMATIONUM OVIDIANARUM LIBRI QUINDECIM, AMSTERDAM 1606, 5 1/2 BY 6 7/8 IN. (13.9 BY 17.5 CM). NEW YORK, METROPOLITAN MUSEUM OF ART, INV. NO. 2012.136.425.4.

PROVENANCE: THE SPANISH CONNECTION?

George Augustus Wallis (Merton, Surrey 1761 - 1847 Florence) was an English painter and art dealer. He was a protégé of George Greville, 2^{nd} Earl of Warwick, who probably funded Wallis' Grand Tour in 1788. He seems to have stayed in Italy until 1806 and associated himself with German neoclassical artists such as Jakob Philipp Hackert and Joseph Anton Koch. Wallis' sympathies with the French revolutionaries from the 1790s onward led to his ostracization when briefly returning to London in 1806, and Wallis subsequently spent the rest of his life on the Continent: in Spain from 1807-1813; in Germany from 1813-1818; and thereafter in Florence. There, he taught at the Accademia di Belle Arti and painted portraits and frescoes, as well as plein-air oil sketches, at which he excelled. His studies of groups of trees are particularly fine, although his sobriquet, "the English Poussin," is hubris. Active as an art dealer, Wallis worked for British clients and especially the Scotsman William Buchanan, for whom he sourced masterpieces in Spain, including Velázquez's celebrated *Rokeby Venus*. While Wallis wrote enthusiastically to Buchanan about the glories of Spanish art, then unknown in England, he negotiated on behalf of Buchanan the acquisition of six pictures by Rubens from the Convent of the Immaculate Conception in Loeches.[8]

Svetlana Alpers thought that Wallis had probably acquired this sketch in Spain—where a significant number of Rubens' sketches for the Torre de la Parada commission ended up—which seems highly likely.[9] She speculated that at around that time the sketch may have been replaced by a "fairly late copy" in the Pastrana Collection, which was presented by the Duchess of Pastrana to the Museo del Prado on 28 May 1889. The copy, as crude as it is feeble, repeats the present sketch exactly, but it is first documented in the Pastrana-Infantado inventory of 1773, so was not made to replace the present sketch on the occasion of a putative sale to Wallis, but presumably earlier.[10] Thus it is probable that the copyist had direct access to the original, most likely in the collection of the Pastrana-Infantado family. Among the forty-six Rubens oil sketches owned by the Dukes of Pastrana and Infantado were an indeterminate number for the Torre de la Parada commission including that for the *Rape of Europa* (fig. 3), as well as others for the Achilles tapestry cycle. These presumably comprise the thirty-six mythological paintings by Rubens listed in the 1737 inventories made after the deaths of Juan de Dios Gómez de Silva y Mendoza, 6^{th} Duke of Pastrana and 10^{th} Duke of Infantado, on 1 September 1737, and of his wife, María Teresa de los Ríos Zapata y Guzmán on 4 May 1737. In subsequent



FIG. 3 SIR PETER PAUL RUBENS, *RAPE OF EUROPA*, OIL ON PANEL, 7 3/8 BY 5 3/8 IN. (18.9 BY 13.7 CM). MADRID, MUSEO DEL PRADO, INV. NO. P-2457. © BRIDGEMAN IMAGES.

inventories the numbers vary: fifty-three in 1773 and forty-four in 1841.[11] A number of oil sketches by Rubens for the Torre de la Prada commission—of small scale and with framing (or demarcating) lines and presumably also cut from larger panels with multiple subjects and compositions—were part of the Duquesa Viuda de Pastrana donation in 1889, and form the core of the Prado's holdings of late Rubens oil sketches. While the majority of the sketches stayed in the Pastrana ducal collection until 1889, a few had previously left at unspecified dates. Of the subjects ("*Fábulas*") taken from Ovid, there were in the Pastrana-Infantado inventories: thirty-six in 1737; forty-five in 1773; thirty-six in 1841; twenty-four in 1868; and twelve in 1889. It is thus likely that the present sketch is one of the nine that left the collection between 1773 and 1841.

There is no earlier record of the sketches, with or without attribution, but it is at least plausible that they belonged to Rodrigo de Silva y Mendoza (1598-1673), 2^{nd} Duke of Pastrana who had in 1630 married Catalina Gómez de Sandoval y Mendoza (1616-1686), 8^{th} Duchess of Infantado, which is why the collection was later known as Pastrana-Infantado. No information about how or why the sketches left Antwerp has yet come to light, but Rubens died shortly after the completed paintings were installed in the Torre de la Parada. Thus if the sketches had not already been sent to Spain as part of the commission, his heirs, who were dispersing his assets (including the contents of his studio), very well may have sought a Spanish buyer for them.[12]

[1] Alpers 1971, p. 198, cat. no. 16.

[2] Alpers 1971, pp. 199-200, and Sutton 2004, p. 238, reproduced fig. 1. The other variant was sold at Sotheby's London, 29 July 1949, lot 39, with an attribution of the central figure group to Rubens made by Ludwig Burchard.

[3] Julius Held also thought it likely that the Hannover painting reflects the final composition of the Torre de la Parada work. Held 1980, p. 270.

[4] Wheelock 2021, p. 56.

[5] Alpers 1971, p. 199, reproduced fig. 92, and Sutton 2004, p. 239, reproduced fig. 2.

[6] Wheelock 2021, p. 56.

[7] Held 1980, p. 269.

[8] H. Brigstocke, *William Buchanan and the 19th Century Art Trade: 100 Letters to his Agents in London and Italy*, New Haven and London 1982, p. 18.

[9] Alpers 1971, p. 199.

[10] Alpers 1971, p. 199, reproduced fig. 94. We are indebted to Alejandro Vergara for informing us of the appearance of the copy in the 1773 inventory, and for drawing our attention to the article in the following footnote.

[11] See T. Posada Kubissa, "Rubens en la colección Pastrana-Infantado," in *Boletín del Museo del Prado* 21, no. 39 (2003), pp. 24-37.

[12] Kubissa 2003, p. 32: "*sin embargo, se desconoce todo lo relativo a la llegada de los bocetos*" (however, everything regarding the arrival of the sketches is unknown).



3

JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

BUTTERFLIES, SPIDERS, LIZARDS, A BEETLE, AN ANT, A GRASSHOPPER, AND OTHER INSECTS

oil on copper, laid down on panel

15 ¾ by 22 ¼ in.; 40.0 by 56.5 cm

$ 3,000,000-5,000,000

PROVENANCE

Private collector, France;

Thence by descent to his son;

By whom anonymously sold ("Property of a French Private Collection"), New York, Sotheby's, 25 May 2000, lot 109;

Where acquired by Johnny van Haeften, London;

From whom acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 12.

LITERATURE

K. Schütz, in *Das Flämische Stilleben, Sinn und Sinnlichkeit*, exhibition catalogue, K. Ertz (ed.), Vienna and Essen 2002, p. 98, reproduced fig. 29c;

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen 2012, pp. 85-88, 256, cat. no. 357, reproduced figs. 86, 86a;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 62-64, 168-169, cat. no. 12, reproduced.



Antwerp painter Jan van Kessel the Elder produced this brilliantly colored and meticulously detailed copper in the later half of the seventeenth century. Executed on an ambitious scale with exceptional technical finesse, the painting illustrates forty-one different insects, reptiles, and *beestjes* (or "little beasts"): the vibrantly lifelike creatures include butterflies, beetles, dragonflies, moths, spiders, and lizards.[1] Van Kessel's combination of diverse species, rendered with enough precision so that many are identifiable, never would have occurred in the natural world—at bottom a praying mantis native to South America crawls alongside a Mediterranean lizard. Rather, the composition testifies to Van Kessel's artistic powers of invention, which enabled him to spark the viewer's curiosity and elicit a sense of wonder at the bountiful ingenuity of God's smallest creations.[2]

Arrayed without any discernable order against a neutral ground, the insects create a dazzling surface pattern that draws the eye across the composition, from the iridescent hues of the poisonous swallowtail butterfly at lower left to the gossamer wings of the narrow-winged damselfly at upper right. While the light gray background evokes the bottom of a flat drawer, to which entomological specimens were affixed with pins, the insects, seemingly in motion, appear very much alive. Positioned in a variety of orientations, the creatures appear to scurry, almost at random, across the painting's surface. Yet the seemingly haphazard arrangement retains a harmonious balance. All manner of crawly creatures populate the composition, each individually silhouetted against the background with one exception; just beneath the small snail at upper left, two geckos mate, adding an unexpectedly playful dimension to the work. While the spatial isolation of the precisely observed insects suggests that Van Kessel represented them with objective accuracy, he in fact manipulated the depictions in various ways: magnifying certain species to ensure their legibility (as with the bulldog ant at lower center); adapting the colors of others (as with the fanciful interpretation of a grasshopper just beneath the geckos); and eliding morphologies of representation (as with the various butterflies and moths that are shown in dorsal, ventral, and lateral views).

Particularly celebrated for depicting "monstrous creatures and diverse strange things"[3] in minute detail, Van Kessel also produced allegorical, mythological, and religious scenes. However, insect paintings like the present work—perhaps best considered as a distinct subset of the still life genre—comprise about a quarter of his large corpus. The maternal grandson of Jan Brueghel the Elder,[4] Van Kessel, who in the 1640s trained with his uncle, Jan Brueghel the Younger, was well-versed in the art historical lineage underpinning this specialized form of still life. Van Kessel studied directly from nature, and from drawn, painted, and printed models. Joris Hoefnagel's gouache on vellum miniatures (likely known through his son's publication, *Archetypa studiaque patris Georgii Hoefnagelii*); motifs from paintings by Van Kessel's famous Flemish predecessors;[5] and a wide range of printed compendia, all provided sources of inspiration for Van Kessel to mine as he generated new and unusual visual juxtapositions.

Among Van Kessel's innovations was the elevation of insects to the position of central protagonist: no longer relegated to manuscript marginalia, such creatures had, by the mid-sixteenth century, crawled to the intersection of art, science, and collecting. Indeed, the present work would have, in all likelihood, originally been displayed in a *kunstkammer* (art chamber) or *kuriositätenkabinett* (curiosity cabinet, see Lot 4). Such rarefied spaces housed remarkable collections intended to demonstrate a collector's broad knowledge and erudition. Encompassing *artificialia* (objects made by humans, including paintings, sculptures, prints, books, manuscripts, coins, and medals); *naturalia* (products of nature, including gems, seashells, flora, fauna, and insects); and *scientifica* (scientific instruments, including clocks, astrolabes, microscopes, magnifying glasses, and telescopes), such encyclopedic collections were understood to encompass, in microcosm, the immense variety of the natural (and manmade) world. At this moment, before a strict demarcation between the arts and sciences, painters, entomologists, and connoisseurs alike would have derived endless fascination from Van Kessel's paintings, which existed at the epicenter of the creation, codification, and dissemination of visual knowledge.

[1] Eric Quinter, formerly of New York's American Museum of Natural History, identified the known species when the present painting was last at auction. See Sotheby's, New York, 25 May 2000, lot 109.

[2] The idea that Nature, or God's, grandeur was made manifest in the smallest of creatures can be traced back to Pliny the Elder.

[3] So praised by Cornelis de Bie in his 1662 publication *Het gulden cabinet van de edel vry schilderconst*. Quoted in Nadia Baadj, *Jan van Kessel I (1626-79), Crafting a Natural History of Art in Early Modern Antwerp*, London 2016, pp. 16, 23.

[4] Two of Maria van Apshoven and Jan van Kessel's thirteen children became painters: Ferdinand van Kessel (1648-1696), who continued to propagate his father's style, and Jan van Kessel the Younger (1654-1708), who became court painter for King Charles II of Spain.

[5] In Kessel's large-scale insect painting at the Rheinisches Landesmuseum, Bonn (inv. no. 36.350), for instance, he incorporated a fire salamander that featured in Peter Paul Rubens' *Head of the Medusa* (Vienna, Kunsthistorisches Museum, inv. no. GG 3834).

4

JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

SPRIG OF GOOSEBERRIES WITH A DRAGONFLY, BUTTERFLIES, BEETLES, AND A BEE

oil on copper

5 ½ by 7 ⅜ in.; 14.0 by 18.7 cm

$ 600,000-800,000

5

JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

SPRIG OF LARKSPUR WITH BUTTERFLIES, MOTHS, AND A WASP

oil on copper

5 ½ by 7 ⅜ in.; 14.0 by 18.7 cm

$ 600,000-800,000

PROVENANCE

Anonymous sale, New York, Sotheby's, 28 January 2000, lots 115, 116;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 13.

LITERATURE

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen 2012, pp. 266, 277, cat. nos. 393, 431, reproduced (with the latter as cat. no. 430);

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 65-69, 169, cat. no. 13, reproduced.



(LOT 4)



(LOT 5)



FIG. 1 JAN VAN KESSEL THE ELDER, *SEVENTEEN PANELS DEPICTING SNAKES, LIZARDS, FLOWERS, CATERPILLARS, BEETLES, BUTTERFLIES AND OTHER INSECTS*, OIL ON COPPER, 15 BY 22 IN. AND 5 ½ BY 7 ½ IN. (39.0 BY 56.0 CM AND 14.0 BY 19.0 CM). UPPERVILLE, VA, OAK SPRING GARDEN FOUNDATION, INV. NO. NW-UL-NW.

In this jewel-like pair of charming coppers, Jan van Kessel renders an assortment of flora and fauna with a miniaturist's precision. Attracted by the succulent fruit and promise of floral nectar, various insects alight on the two blooming sprigs as other minute bugs assemble around them. In the former, a bumblebee, several moths, a smattering of iridescent-shelled beetles, and an azure dragonfly with translucent wings cluster around a twig of golden gooseberries. In the latter, a similar variety of precisely articulated insects gather around a spray of purple larkspur, beneath which a Southeast Asian underwing moth with orange and black striated wings appears to have just alit.[1]

Originally the two diminutive paintings were probably integrated into a larger pictorial context, in which several small paintings formed part of an elaborate ensemble. Documents record that Van Kessel produced several such suites of paintings—comprising sixteen smaller works (like the present pair) arrayed around a large central element (similar to lot 3)—although few survive intact.[2] Two exceptions are the artist's *Allegory of the Four Continents* (Munich, Alte Pinakothek, inv. nos. 1910-1913) and a series of seventeen coppers (fig. 1) in the Oak Spring Garden Foundation.[3]



FIG. 2 DUTCH OR FLEMISH, 1690-1700. *CABINET*, WALNUT, FRUITWOOD, AND OAK WITH IVORY AND BONE VENEERS AND PAINTED INTERIORS. WASHINGTON, D.C., SMITHSONIAN INSITUTION.

Such aggregate compositions would have either been framed together as part of a singular entity or have decorated the doors and drawers of an elaborate collector's cabinet, itself a representation in miniature of the contemporary *kunstkammer* (see lot 3). While no such cabinets remain, a later example with paintings in van Kessel's style (fig. 2), provides a compelling approximation. Within either context, the paintings would have been displayed in close proximity with the specimens themselves, a mode of exhibition that, while playing on the concept of the *trompe l'œil*, would have invited viewers to replicate the intense inspection undertaken by the artist when conceiving the paintings.

[1] For contemporary Antwerp collectors, the most highly-sought *naturalia* were exotic specimens imported by the Dutch East and West India Companies from colonies as far afield as Ceylon, Mauritius, and Suriname.

[2] See N. Baadj, "A World of Materials in a Cabinet without Drawers: Reframing Jan van Kessel's *The Four Parts of the World*," in *Nederlands Kunsthistorisch Jaarboek* 62 (2013), p. 225.

[3] On the latter, see L.T. Tomasi, *An Oak Spring Flora: Flower Illustration from the Fifteenth Century to the Present Time*, Upperville 1997, pp. 104-106, cat. no. 26, reproduced (in part).

6

JAN BRUEGHEL THE ELDER AND JAN BRUEGHEL THE YOUNGER

Brussels 1568 - 1625 Antwerp and Antwerp 1601 - 1678

STILL LIFE OF A TAZZA WITH A GARLAND OF FLOWERS, A JEWELRY BOX, AND A FLORAL BOUQUET IN A GLASS VASE

oil on oak panel

19 by 26 ¼ in.; 48.3 by 66.7 cm

$ 600,000-800,000

PROVENANCE

Theodor Stroefer (1843-1927), Nuremberg;

Thence by descent in his family until sold, Munich, Julius Böhler, 28 October 1937, lot 21 (as Jan Brueghel the Elder);

Where acquired by "Lübbert," for 7,000 Reichsmark;

Anonymous sale ("The Property of a Lady"), London, Christie's, 6 April 1984, lot 36 (as Jan Brueghel the Younger);

With Galerie Müllenmeister, Solingen, 1984-1986 (as Jan Brueghel the Younger, signed)

Private collection, Germany;

With Hans M. Cramer, The Hague, 1999 (as Jan Brueghel the Younger, indistinctly signed);

With Johnny van Haeften, London, 1999 (as Jan Brueghel the Younger);

From whom acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 5.

LITERATURE

M. Eemans, *Breughel de Velours*, Brussels 1964, p. 66, reproduced pl. 39 (as Jan Breughel the Elder);

M.L. Hairs, *Les peintres flamands de fleurs au XVIIe siècle*, Brussels 1965, p. 365 (as Attributed to Jan Brueghel the Elder);

K. Ertz, *Jan Brueghel der Ältere (1568-1625), Die Gemälde mit kritischem Oeuvrekatalog*, Cologne 1979, pp. 301, 614, cat. no. 339, reproduced fig. 376 (as Jan Brueghel the Elder (?));

E. Greindl, *Les peintres flamands de nature morte au XVII^e siècle*, Sterrebeek 1983, pp. 155, 342, cat. no. 1, reproduced fig. 80, pl. 51 (as Jan Brueghel the Younger);

K. Ertz, *Jan Breughel the Younger (1601-1678): The Paintings with Oeuvre Catalogue*, Freren 1984, pp. 453-455, cat. no. 289a, reproduced pl. 58 (as Jan Brueghel the Younger while in the workshop of Jan Brueghel the Elder, signed);

K. Ertz, in *Breughel-Brueghel: Pieter Breughel le Jeune (1564-1637/8) et Jan Breughel l'Ancien (1568-1625), une famille des peintres flamands vers 1600*, exhibition catalogue, K. Ertz (ed.), Antwerp 1998, p. 259, under cat. no. 82, reproduced fig. 82e (as Jan Brueghel the Younger in collaboration with Jan Brueghel the Elder, signed);

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 33-37, 165, cat. no. 5, reproduced (as Jan Brueghel the Elder and Jan Brueghel the Younger, described in the note as signed).





FIG. 1 JAN BRUEGHEL THE ELDER, *STILL LIFE WITH A GARLAND OF FLOWERS AND GOLD COUPE*, OIL ON PANEL, 18 3/4 BY 20 5/8 IN. (47.5 BY 52.5 CM). BRUSSELS, MUSÉES ROYAUX DES BEAUX-ARTS DE BELGIQUE, INV. NO. 5013.

This opulent still life, a collaborative work executed in Jan Brueghel the Elder's workshop around 1620, exemplifies the sophisticated artistry shared by father and son. Painted shortly before Jan Brueghel the Younger's departure for Italy in 1622, the resplendent work embodies their joint mastery of botanical precision and material sumptuousness. While distinguishing their hands can be challenging, this composition—closely related to a similar still life by Brueghel the Elder from 1618 (fig. 1)—reflects the delicacy and refinement that defined their shared style.

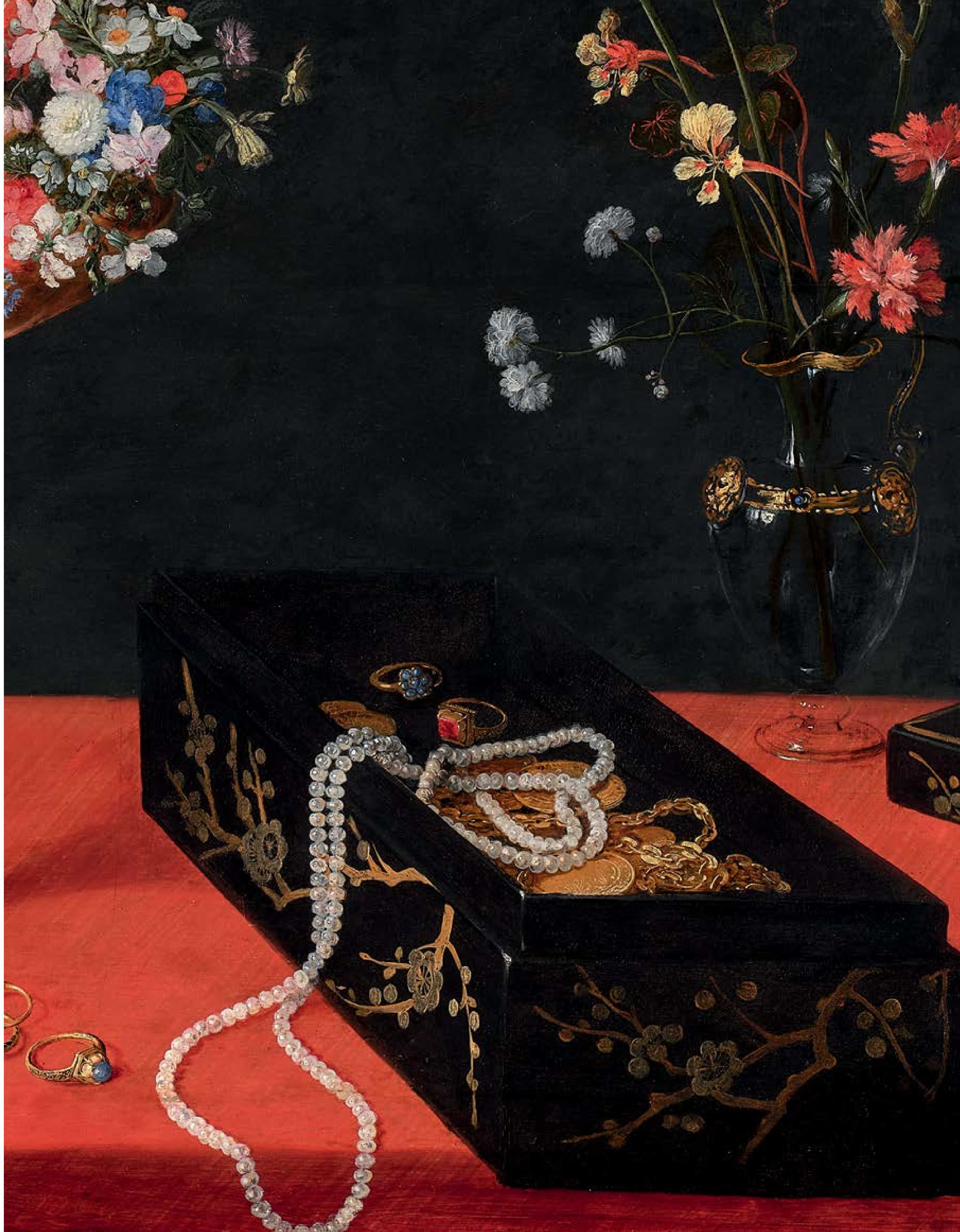
An assortment of luxurious objects are arrayed across a scarlet-draped table that fills the entire composition, transforming the panel into a visual inventory of worldly splendor. At left stands a gilded *tazza* that holds a floral garland—featuring roses, irises, carnations, and forget-me-nots—offset by the dark background, which heightens the chromatic vibrancy of the flowers. At right, a black lacquer jewelry box—a luxury item imported from Japan—contains a rich assortment of pearls, rings, gold coins, and other precious *bijoux*. Beside the box stands a small glass vase containing a bouquet of crimson carnations, periwinkle columbines, a white and pink variegated tulip, and a blue iris. These floral arrangements anchor the composition and showcase the painters' ability to render a range of textures with expert precision, from the polished gleam of gold and glass, to the soft, naturalistic petals.



Scattered across the tabletop are a sprig of flowers, cut gemstones, rings, and an ornate pocket watch with a pink ribbon, which serves as a *memento mori*, reminding the viewer of the passage of time and the ephemerality of worldly wealth. These meticulously rendered luxurious objects speak to contemporary material culture. The painting—as much as the valuable objects it depicts—would have appealed to the wealthy merchant class of burgeoning collectors whose refined tastes and growing affluence fueled demand for such sophisticated works.

A NOTE ON PROVENANCE

Theodor Stroefer, who owned the present painting in the early twentieth century, was a well-known German publisher and book illustrator. He operated publishing businesses under various names in New York and Munich before establishing the "*Theo. Stroefers Kunstverlag*" in Nuremberg. Stroefer was the first to publish etchings by Max Klinger, as well as deluxe editions of German literary classics including Goethe's *Faust*. Upon Stroefer's death in 1927, his son August (1882-1945) took over the firm. Stroefer's art collection, which remained intact in his Nuremberg residence, descended within the family for another decade. In 1937, the family decided to sell the collection at auction. The works were designated as coming from the "*Sammlung Theodor Stroefer*," a reflection of the collection's preservation and unchanged character for over forty years.





7

JACOB VAN HULSDONCK

Antwerp 1582 - 1647

STILL LIFE OF A BASKET OF FRUIT ON A WOODEN TABLETOP

signed lower left: *.IVHVLSDONCK. FE.*
oil on oak panel, the reverse branded with Antwerp's coat of arms and incised with the panel maker's mark of Lambrecht Steens I (active 1608 - *circa* 1632): *LS*
21 ¾ by 28 ⅛ in.; 55.2 by 71.4 cm

$ 400,000-600,000

PROVENANCE

Private Collector, France;
By whom anonymously sold ("Property of a Private Collector"), New York, Sotheby's, 21 May 1998, lot 17;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 4.

LITERATURE

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 30-32, 165, cat. no. 4, reproduced.





DETAIL OF THE PRESENT LOT

This abundant display of fruit is an exceptionally bright and well-preserved example of the work of Jacob van Hulsdonck. Hulsdonck was one of the early-seventeenth-century pioneers in the development of still-life painting in Antwerp, along with Osias Beert, Jan Brueghel the Elder, and Ambrosius Bosschaert the Elder, with whom Hulsdonck is believed to have trained. Although originally from Antwerp, Bosschaert had settled in Middelburg, where Hulsdonck also spent time at an early age after his family's relocation as exiled Flemish Protestants following the 1595 Spanish conquest of Antwerp. In 1608 Hulsdonck registered as a master in the Antwerp painter's guild and appears to have remained in that city for the rest of his life.

At the time Hulsdonck was working, "still lifes" were commercial and popular novelties (the term "still life" was not even used until the mid-seventeenth century), and the naturalistic style he employed to depict the materials of everyday life was considered highly original. Turn-of-the-century Antwerp was the natural crucible for the genre's development, as a period of peace with Spain and its ensuing economic prosperity enabled residents to collect exotic and expensive items and foodstuffs, or at least to buy representations of them. Hulsdonck clearly developed a corner of this market with great success, enjoying a career of almost forty years, during which he exclusively painted still lifes.

The majority of Hulsdonck's designs depict diverse fruits, usually placed in porcelain bowls or wicker baskets, of which around forty examples are known. This work, with minutely rendered details, is a very fine example of the latter type and displays the artist's characteristic focus on the assorted textures of the fruit, leaves, and vine stems; the variegated surfaces of the wooden tabletop and woven basket; and the droplets of water that appear almost to stand proud of the ledge in the foreground. In this painting, Hulsdonck depicts the fruits in a variety of perspectives, providing the viewer with an almost scientific display of each fruit's qualities and a distinct sense of three-dimensionality—from the dusty purple plums, downy peaches, glassy grapes, and leaves seen from every angle, to the individual studies of the waxy-surfaced lemon and oranges, the last of which is also represented by a juicy segment. Hulsdonck likely based these observations on studies meticulously drawn or painted from life, which he would then combine in complex but restrained arrangements. The brightest tones of the painting are found in the scattered cherries, and the composition is further animated not only by the elaborately twirling vine stem at upper center, but also by the tortoiseshell and cabbage butterflies, a beetle, and a fly that has landed on one of the peaches. These seemingly fleeting visitors hint at the ultimate transience of the plentiful cornucopia on display.

Despite his long career, Hulsdonck's paintings are today relatively rare, and it remains difficult to place them into any sort of chronology. This derives in part because his handling and style remain so consistent throughout his *œuvre*, and in part because although he signed (or monogrammed) over half of his paintings, there appears to be only one dated example, which hails from the very earliest moment of his career: a *Breakfast Piece* of 1614, today in the Bowes Museum, Barnard Castle.[1] The present painting is also presumed to have been painted relatively early, *circa* 1620, due to the high vantage point from which the ledge is seen, reminiscent of earlier Flemish and German still lifes, which allows the viewer to look down on the fruit on its surface—a feature of other works by Hulsdonck thought to have been painted around this time. The basket, by contrast, is represented from a lower viewpoint, enabling the artist to emphasize the abundance of fruit it contains. A similar combination of perspectives is found in the work previously sold at Sotheby's, New York, 27 January 2011, lot 176 (for $722,500), and the painting formerly with Richard Green, London, sold at Sotheby's, New York, 28 January 2010, lot 189 (for $1,874,500), both likewise dated to *circa* 1620. Later works by Hulsdonck, dated to around 1640, have a more unified aspect.

The panel on which this exquisite still life is painted is branded with Antwerp's coat-of-arms—a castle and pair of hands—indicating not only that the panel's quality was of a level that had been approved by the panel maker's guild, but also that the panel must date from after 1617, when this practice was introduced following the petition of Antwerp panel makers to regulate their profession. The panel is also incised with the maker's mark of Lambrecht Steens I, whose monogram appears on numerous panels from the period, including works by Gysbrecht Leytens, Frans Francken the Younger, and Jan Brueghel the Elder.

[1] Oil on panel, 65.4 by 106.8 cm, inv. no. B.M.99.

8

ADRIAEN COORTE

Ijzendijke 1659/1664 - 1707 Vlissingen

STILL LIFE OF A PORCELAIN BOWL WITH WILD STRAWBERRIES

signed and dated lower center: *A. Coorte. / 1704*

oil on canvas, unlined

11 ¾ by 9 ⅛ in.; 29.8 by 23.2 cm

⋑ $ 2,000,000-3,000,000

PROVENANCE

Possibly Auguste Coster (1827-1907), Brussels;

Possibly his estate sale, Brussels, J & A Le Roy, 4 April 1907, lot 68;

Anonymous sale, Amsterdam, Christie's, 20 May 1987, lot 208;

Where acquired by Robert Noortman Gallery, Maastricht and London;

From whom acquired by Renata and Michal Hornstein, Montreal, 1987;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

Washington, D.C., National Gallery of Art, *Small Wonders: Dutch Still Lifes by Adriaen Coorte*, 29 June - 28 September 2003, no. 11;

The Hague, Mauritshuis, *Ode to Coorte,* 23 February - 8 June 2008, no. 54;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 20.

LITERATURE

Possibly L.J. Bol, *Adriaen Coorte: A Unique Late Seventeenth Century Dutch Still-Life Painter*, Assen 1977, p. 57, cat. no. 63;

P. Hermesdorf, "De restauratie van een schilderijtje van Adriaen Coorte uit 1704," in *Tableau* 11, no. 4 (February 1989), pp. 89-90, reproduced figs. 1-12;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 25;

A.K. Wheelock, Jr., *Small Wonders: Dutch Still-Lifes by Adriaen Coorte*, exhibition catalogue, 2003, pp. 8-9, 11, cat. no. 11, reproduced;

T. Dibbits, "Aardbeien, abrikozen, kruisbessen en perziken: vier stillevens van Adriaen Coorte," in *Bulletin van het Rijksmuseum* 52, no. 2 (2004), pp. 164-165 notes 19-20;

Q. Buvelot, *The Still Lifes of Adriaen Coorte (active c. 1683-1707), With oeuvre catalogue*, exhibition catalogue, The Hague 2008, pp. 42, 112, cat. no. 54, reproduced;

J. Walsh, in *The Mr. and Mrs. Edward Carter Collection of Dutch Paintings*, L. Lehmbeck (ed.), Los Angeles 2019, pp. 73, under cat. no. 9, 228 note 8;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 92-95, 172, cat. no. 20, reproduced.



The enigmatic Dutch artist Adriaen Coorte painted this exquisite work in 1704, three years before his death. Characteristic of Coorte's mature *œuvre*, the serene composition offers a subtle celebration of life's simple pleasures, in this instance the poetic sensibility of a porcelain bowl filled to the brim with ripe wild strawberries. Rendered with a delicacy of touch, the remarkably well-preserved canvas possesses a quiet intimacy, an effect reinforced by the compositional restraint and refined execution.

As in all of Coorte's late still lifes, this elegant composition concentrates on a single pictorial element situated before a dark background and illuminated as if by spotlight. Of the motifs that feature in his paintings—including gooseberries, asparagus, and shells—wild strawberries, or *fragaria vesca*, appear more often than any other. Meant to be enjoyed on special occasions, the seasonal fruit must have held a special appeal for the artist, who focused on their depiction in over a dozen paintings. Coorte rendered the small berries from all angles, underscoring his close observation of their plump forms, the three-dimensionality of which is conveyed by dots of white and yellow paint indicating seeds and pith. At the time strawberries signified transient pleasure, an idea also alluded to by the nicked and cracked stone plinth (beneath which Coorte added his calligraphic signature). Yet Coorte appears to play on this conceit by simultaneously depicting the berry at different stages of maturation. Animating the tranquil composition, a blooming sprig emerges from (indeed, appears almost to grow out of) the bowl of luscious fruit, beside which sits an unripe stalk of berries. By capturing the plant's full life cycle in a single image, Coorte imbues the painting with a sense of timelessness.

If wild strawberries were a relatively common delicacy, the scalloped-rim container would have embodied luxury. Such blue and white *kraak*-type wares[1] were produced for the European market in Jingdezehn, China (or perhaps Safavid Iran, in imitation of Chinese ceramicware). These expensive vessels (see figs. 1, 2) were imported by the Dutch East India Company, for which Adriaen's younger brother Michael worked,[2] and there can be no doubt that Coorte studied the Wan-Li bowl itself,[3] which appears in three paintings executed in 1704. In addition to the present work, one is in the collection of the Budapest Museum of Fine Arts, another in the Los Angeles County Museum of Art.[4] In the latter painting, Coorte rotated the bowl approximately twenty-five degrees, indicating that he was able to change its position (or his own point of view). His intimate connection with the object is further underscored by the careful description of its ornament: Coorte rendered the spotted female deer situated among stylized vegetal forms with pale turquoise tones that brilliantly offset the warm ruby reds of the strawberries.



FIG. 1 *KRAAK BOWL WITH DEER*, MING DYNASTY, WANLI PERIOD, PORCELAIN WITH UNDERGLAZE COBALT-BLUE DECORATION. LONDON, BRITISH MUSEUM, INV. NO. PDF.693. © THE TRUSTEES OF THE BRITISH MUSEUM.



FIG. 2 GLAZED FRITWARE BOWL, PAINTED IN GREY ON WHITE, IRAN, SAFAVID PERIOD. LONDON, VICTORIA & ALBERT MUSEUM, INV. NO. 1855-1876.

Little is known about Coorte's life. Active between 1683 and 1707, he seems to have spent his career in the province of Zeeland in the Southern Netherlands. Born to a wealthy family in Ijzendijke, Coorte worked in and around Middelburg, a prosperous maritime city and Zeeland's capital. Only one contemporary document records his activity as a painter: the 1695-1696 annals of Middelburg's Guild of Saint Luke record a fine of one Flemish pound (the equivalent of six guilders) for his unauthorized sale of paintings as a non-guild member. This suggests that he either did not live in Middelburg or worked outside the confines of standard artistic practice. Coorte's paintings—often in sets of two or three, although one Middelburg collector, L.F. de Beaufort, owned fourteen[5]—appear regularly in eighteenth-century inventories of Zeeland collectors, but by the turn of the nineteenth century, Coorte had fallen into obscurity. He was only rediscovered in the 1950s, when Laurens J. Bol published the first scholarly assessments of his work.[6] As the subject of two recent monographic exhibitions—in 2003 at the National Gallery of Art, Washington, D.C., and five years later at the Mauritshuis, The Hague, both of which included the present painting—Coorte has become the focus of renewed interest, deriving in part from his restrained aesthetic that recalls the work of modern artists such as Paul Cézanne and Giorgio Morandi.

[1] So-called because of the ships, or carracks, that imported them to Europe.

[2] T. de Jong and H.J. Plankeel, "Adriaen Coorte of IJzendijke," in *Oud Holland* 128, no. 1 (2015), p. 56.

[3] Such export porcelain was produced during the Ming Dynasty under the reign of Emperor Wan-Li (1573-1620).

[4] All signed and dated: *A. Coorte / 1704*. Budapest, Museum of Fine Arts, inv. no. 2022.1 (purchased Sotheby's, New York, 27 January 2022, lot 37) and Los Angeles Museum of Art, inv. no. M.2009.106.5.

[5] Wheelock 2003, p. 5.

[6] L.J. Bol, "Adriaen S. Coorte, stillevenschilder," in *Nederlands kunsthistorisch jaarboek* 4 (1952-1953), pp. 193-232; L.J. Bol, *Adriaen Coorte: Stillevenschilder*, exhibition catalogue, Dordrecht 1958.



9

JAN DAVIDSZ. DE HEEM

Utrecht 1606 - 1684 Antwerp

STILL LIFE OF ROSES, TULIPS, LILIES, POPPIES, HONEYSUCKLE, A SUNFLOWER, AN IRIS, AND OTHER FLOWERS IN A GLASS VASE WITH TWO BIRDS, A GRASSHOPPER, AND A SNAIL

signed lower center on stone ledge: *J.D. De Heem*

oil on canvas

39 ½ by 30 ⅛ in.; 100.3 by 76.5 cm

$ 8,000,000-12,000,000

PROVENANCE

Possibly Alexandre d'Allard, Vienna;

Possibly his posthumous sale, Vienna, Artaria, 28 November 1821, lot 151;

Wieser collection, Vienna;

Baroness Auguste Stummer von Tavarnok (1848-1896), by 1895;

By whose estate sold, Vienna, C.J. Wawra, 20 April 1931, lot 27, where acquired for 8,000 Austrian Schilling;

Mrs. Signe Streletsckie, Stockholm, 1942;

A. Savabini, Geneva, by 1971;

Anonymous sale ("The Property of a Gentleman"), London, Christie's, 24 March 1972, lot 53;

Where acquired by Leger Galleries, London, for 40,000 gns.;

From whom acquired by Alexander Galleries, London, 1979;

From whom acquired by a private collector, 1979;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

Geneva, Musée d'Art et d'Histoire, 1971, long-term loan (lent by Monsieur A. Savabini);

Bath, Assembly Rooms, *International Art Treasures Exhibition*, 11 August - 8 September 1973, no. 5 (lent by Leger Galleries, London);

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 19.



LITERATURE

T. von Frimmel, *Verzeichnis der Gemälde im Besitze der Frau Baronin Auguste Stummer von Tavarnok*, Vienna 1895, p. 32, cat. no. 81;

"Aus drei berühmten Sammlungen," in *Internationale Sammler-Zeitung* (15 April 1931), p. 89;

M.L. Hairs, *Les peintres flamands de fleurs au XVII^e siècle*, Brussels and Paris 1955, p. 222;

M.L. Hairs, *Les peintres flamands de fleurs au XVII^e siècle*, Brussels 1965, p. 387;

Fanfare for Europe: The British Art Market 1973, London 1973, p. 224, reproduced;

International Art Treasures Exhibition 1973, exhibition catalogue, Bath 1973, p. 1, cat. no. 5, reproduced pl. 49;

E. Greindl, *Les peintres flamands de nature morte au XVII^e siècle*, Brussels 1983, p. 361, cat. no. 82;

F.G. Meijer, "Jan Davidsz. de Heem, 1606-1684," Ph.D. dissertation, University of Amsterdam 2016, vol. I, pp. 257, 265-269, 324, 386, reproduced; vol. II, pp. 280-281, cat. no. A 248;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 89-91, 171-172, cat. no. 19, reproduced;

F.G. Meijer, *Opulence Distilled, The Still Lifes of Jan Davidsz. de Heem*, exhibition catalogue, Antwerp 2024, p. 92, reproduced fig. 105;

F.G. Meijer, *Jan Davidsz. de Heem, 1606-1684*, Zwolle 2024, vol. II, p. 656, cat. no. 257, reproduced.

BY DR. FRED G. MEIJER

Jan Davidsz. de Heem, one of the most distinguished and influential still-life and flower painters of the seventeenth century, is represented at his very best by this lavish bouquet of flowers. It is no less than a feat of painterly illusionism and a feast for the eyes.

De Heem was born in Utrecht, where his father, a musician, had moved from Antwerp. His apprenticeship is unrecorded, but much of his earliest work (painted 1625-1628) shows a dependence on the still lifes of Balthasar van der Ast, who worked in Utrecht in the early 1620s, de Heem's formative years. In 1625, de Heem moved to Leiden, where he is recorded until 1631; subsequently, he may have spent a few years in Amsterdam, but he is not documented there. By late 1635, de Heem had settled in Antwerp, becoming a member of the guild in early 1636. In or around 1658 he moved back to Utrecht. Following the French invasion of the Netherlands in 1672, de Heem returned to Antwerp, where he died in 1684.

Over the course of his career, Jan Davidsz. de Heem, more than any other still-life painter, kept exploring new areas and trying new styles and techniques; occasionally emulating the work of others but mainly developing new approaches, always in a highly individual manner and with an almost unparalleled level of quality. His success was enormous and attracted a substantial following, in both the Northern and Southern Netherlands, as well as abroad.

Until 1655, de Heem regularly dated his paintings, but only one dated work is known from the last decades of his activity: a garland of flowers and fruit from 1675.[1] That the artist kept developing and changing his style and handling, as he had done before the mid-1650s, however, provides a rather good understanding of the chronology of the still lifes from this later period. De Heem



FIG. 1 JAN DAVIDSZ. DE HEEM, REWORKED BY NICOLAES VAN VERENDAEL, *FLOWER STILL LIFE WITH SKULL AND CRUCIFIX*, OIL ON CANVAS, 40 1/2 BY 33 3/8 IN. (103.0 BY 85.0 CM). MUNICH, BAYERISCHE STAATSGEMÄLDESAMMLUNGEN - ALTE PINAKOTHEK, INV. NO. 568.

had painted bouquets of flowers off and on up to 1655. Around the mid-1640s he painted his first floral compositions, among them the bouquet with *vanitas* motifs (fig. 1) which was "modernized" some twenty years later by Nicolaes van Verendael, now in Munich.[2] However, De Heem's steady production of flower pieces only started after 1655, probably just after his return to Utrecht. The earliest known example appears to be a small bouquet in Dresden, a relatively simple composition.[3] In Utrecht, and particularly after his move back to Antwerp in 1672, de Heem painted his most lavish flower pieces, of which the present painting is one of the most impressive and refined examples. Probably painted in Antwerp around 1673 or 1674, it is beautifully preserved and radiates a freshness as if painted only yesterday.

The setting in which this bouquet is presented is special. Its costly vase of clear glass on a baluster base, with an almost silvery appearance, is set proudly in front of a hard-stone niche upon a pedestal of dark marble. (Virtually all of de Heem's other bouquets are presented in a globular bottle or carafe, usually of tinted glass.) The bouquet includes a wide variety of species: striped tulips, various kinds of roses, lilies, apple blossoms, snowballs, honeysuckles, peonies, fritillaries, morning glories, and an African marigold, iris, and carnation, among them. Atop stands a proud sunflower. In addition to cultivars, the artist has also introduced grasses and wheat. To include stalks of wheat in a bouquet of flowers was a clever invention of Jan Davidsz. de Heem. Weaving them through his arrangements and letting them curl and stick out allowed him to suggest a sense of depth and liveliness. He rendered



FIG. 2 JAN DAVIDSZ. DE HEEM AND JOHANES VAN DER MEER, *FLOWER GARLAND WITH A PORTRAIT OF WILLIAM IIII OF ORANGE, AGED 10*, OIL ON CANVAS, 52 3/4 BY 44 7/8 IN. (134.0 BY 114.0 CM). LYON, MUSÉE DES BEAUX-ARTS DE LYON, INV. NO. A-85.

his subject with an astonishing attention to detail, and every species can be identified without fail. That also goes for the many creatures that enliven the still life. There are various butterflies, moths, and bugs, a caterpillar and bumble bee, and on the ledge is a great green bush-cricket, while a garden snail is positioned between a goldfinch and a great tit, all of which look extremely lively.

There is a subtle sense of decay, a *vanitas* notion, indicated by the overblown tulip and various gnawed leaves, and by the presence of the destructive cricket and caterpillar. But overall, the variety of species can be understood in praise of God's creation, to which the laurel wreath at lower left may also contribute. This wreath may also connect with the conspicuously placed orange, whose presence is also no coincidence. Even though de Heem had moved back to Antwerp, he still worked for patrons in the North Netherlands, specifically for supporters of the young Prince William III of Orange (1650-1702), whose portrait he had adorned with a lavish cartouche of flowers and fruit a few years earlier (fig. 2).[4] Around the same time de Heem painted this bouquet, he also produced a still life with a prominent orange, which he inscribed "*Vivat Oraenge*," leaving no doubts about its meaning. On an orange tree, one can find blossoming, unripe, and ripe oranges at the same time. Here, too, there are unripe oranges on the branch, perhaps similarly indicating a hope for future generations of the House of Orange.

In any case, many generations of owners after Jan Davidsz. de Heem and his patrons have enjoyed this painting, and one hopes many more will have the opportunity to relish this floral splendor.

[1] Oil on canvas, 64 by 80 cm. Sold Sotheby's, London, 5 December 2007, lot 38. Meijer 2024, vol. II, p. 660, cat. no. 265, reproduced.

[2] Oil on canvas, 103 by 85 cm. Meijer 2024, vol. II, p. 574, cat. no. 100, reproduced.

[3] Oil on panel, 47.5 by 37 cm. Dresden, Gemäldegalerie Alte Meister, inv. no. 1264. Meijer 2024, vol. II, p. 623, cat. no. 197, reproduced.

[4] That painting was presented to the prince by the painter Johannes van der Meer, who painted the portrait and reportedly paid de Heem 2,000 guilders for his work. It remained in the collection of the Stadtholders until French troops carried it off to Paris in May 1795. See Meijer 2024, vol. II, p. 647, cat. no. 243, reproduced. De Heem's connections with the North Netherlands can further be explained by the fact that his wife, Anna Ruckers, and his son, Jan Jansz. de Heem, had remained in Utrecht. They died there in 1675 and 1676, respectively.



10

DIRCK DIRCKSZ. VAN SANTVOORT

Amsterdam 1610 - 1680

PORTRAIT OF A CHILD, AGED 2 ¼, HOLDING A PARROT

inscribed and dated lower right: *AEtatis. 2 ¼ . / Ao 1629.*

oil on oak panel

40 ⅝ by 30 in.; 103.2 by 76.2 cm

$ 400,000-600,000

PROVENANCE

Heinrich Maas;

By whose descendants anonymously sold ("The Property of a Gentleman"), London, Christie's, 17 December 1985, lot 188 (as Circle of Cornelis de Vos);

Where acquired by Richard Green, London (as Dirck Dircksz. van Santvoort);

From whom acquired by Tom Perkins (1932-2016), Plumpton Place, East Sussex;

By whom sold ("Property from the Collection of Tom Perkins Removed from Plumpton Place, East Sussex"), London, Sotheby's, 5 July 2012, lot 185 (as Attributed to Santvoort);

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 7.

LITERATURE

M.R. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 42-45, 166, cat. no. 7, reproduced (as Santvoort).



Although, as the inscription records, this smiling-blonde haired boy was no more than two and a quarter-years old when this portrait was painted, he is dressed in an unmistakably expensive costume that was clearly intended to impress. He wears a richly embroidered black velvet basque and doublet with slashed sleeves over a red underskirt, which is adorned with a gold belt and a golden chain hanging diagonally across his chest. His lead reins (by which he was taught to walk) can be seen hanging from his back. The finest lace adorns his collar and his cuffs, and also his headdress, which is further embellished with a spectacular red feather. In his right hand he holds a red and green parrot. Outwardly this pet bird indicated wealth and status—a token of the exotic (and expensive) species then being brought back to Holland from the burgeoning international trade network established by the likes of the Dutch East India Company—and perhaps the source of this particular family's wealth. Symbolically—for the Dutch loved such emblems—the parrot could also be understood by the onlooker not just as a fashionable pet, but also as a symbol or paradigm of obedient learning and correct upbringing. The identity of this charming little boy remains, however, unknown. Indeed, the precise record of his young age is a sober reminder of the reality that fewer than half of the children born in the Netherlands at this date would survive to become adults, with the majority dying before the age of five. Such precious moments or memorials of childhood were, therefore, avidly commissioned by a rapidly growing and wealthy burgher class.

The tradition of portraying children in fine adult clothes, carrying toys or other luxuries, and often accompanied by pets emerged in the Netherlands in the second half of the sixteenth century. Showing the young sitter standing on a floor of checkered black and white tiles against a plain dark background continued to typify many child portraits in both the northern and southern Netherlands in the first half of the seventeenth century. No doubt on account of the boy's finery, this portrait has been associated with Amsterdam, the capital of Holland and the wealthiest city in the Northern Provinces, and specifically with the work of Dirck van Santvoort, one of the most accomplished painters of child portraits in that city in the second quarter of the century. Santvoort was probably trained by his father Dirck Pietersz. Bontepaert, and his artistic pedigree was impeccable: Pieter Pietersz. was his grandfather and Pieter Aertsen his great-grandfather. Nevertheless, Dirck together with his brother Pieter (a landscape painter) adopted the surname Santvoort. Although Dirck painted biblical themes, portraiture became his dominant (and most successful) genre from the mid-1630s onward. While he painted a number of both single and group portraits, Santvoort's work in this vein is distinguished above all by the excellence of his portraits of children, in which he combined an unpretentious traditional presentation with an acute eye for character and great decorative refinement.





FIG. 1 DIRCK DIRCKSZ. SANTVOORT, *PORTRAIT OF A YOUNG GIRL HOLDING BUTTERCUPS WITH HER DOG*,
OIL ON PANEL, 45 1/4 BY 33 1/2 IN. (114.9 BY 85.1 CM). FORMERLY, LONDON, RICHARD GREEN GALLERY.

Even though this portrait is not signed, parallels may be drawn with other works by Santvoort painted only a few years later, such as the full-length *Young Girl Holding Buttercups with her Dog* (fig. 1) from 1632, and *Portrait of Willem van Loon* (fig. 2) of 1636, today in the Museum Van Loon, Amsterdam.[1] The present painting pre-dates both by a few years and thus represents Santvoort's earliest dated work.[2] In his later portraits of children Santvoort gradually adopted more animated poses, especially in those depictions that reflected the new fashion for pastoral dress, as in his *Portrait of Marinus and Martha Alewijn* of 1644, today in the Rijksmuseum, Amsterdam.[3] In portraits such as these, Santvoort and other painters marked the growing trend in child portraiture (and indeed in attitudes to children as a whole) away from the more formal likenesses of the 1620s and 1630s toward a freer, more natural idiom.



FIG. 2 DIRCK DIRCKSZ. SANTVOORT, *PORTRAIT OF WILLEM VAN LOON*, OIL ON PANEL. AMSTERDAM, MUSEUM VAN LOON.

[1] The former was previously with Richard Green Gallery, London. On the latter, see See *Pride and Joy: Children's Portraits in the Netherlands 1500-1700*, exhibition catalogue, J.B. Bedaux and R. Ekkart (eds.), Haarlem and Antwerp 2000, p. 158, cat. no. 30, reproduced.

[2] Other possible attributions have been suggested for the present portrait. Fred G. Meijer, for example, proposed in 2010 a possible link with the work of the Rotterdam painter Jan Daemen Cool (1589-1660). As he observed, the form of the inscription and date on the present portrait, with its distinctive numerals and calligraphy, is of a kind used consistently throughout his career. Cool was certainly active as a portraitist by the late 1620s, and his *oeuvre* and his importance in this regard has only recently begun to emerge. See R. Ekkart, "De Rotterdamse portrettist Jan Daemen Cool (ca.1589-1660)," in *Oud Holland* 111, no. 4 (1997), pp. 201-240. Ekkart, however, considers the Saunders portrait to be the work of an as-yet-unidentified North Netherlandish hand. Opinions recorded in the files of the RKD, or Netherlands Institute for Art History.

[3] Each oil on canvas, 124 by 91 cm. Amsterdam, Rijksmuseum, inv. nos. SK-A-1310 and SK-A-1311.


Aetatis Suae. 14
Ano Do. 1616


An. Do. 1616

11

ANGLO-DUTCH SCHOOL, 1616

PORTRAIT OF ERASMUS II DE LA FONTAINE (1610-*CIRCA* 1671), AGED 14; PORTRAIT OF ELIZABETH DE LIGNE (1605-1682; NÉE DE LA FONTAINE), AGED 11

the former inscribed and dated upper left: *Aetais Suae . 14 ~ / Anno Do. 1616 ~*
the latter inscribed and dated upper right: *Aetais Suae . 11 ~ / Anno Do. 1616 ~*
oil on canvas, a pair
each: 38 by 31 in.; 96.5 by 78.7 cm

$ 200,000-300,000





PROVENANCE

Probably Sir Daniel and Lady Elizabeth de Ligne, Harlaxton Manor, Grantham, Lincolnshire;

Thence by descent to Thomas Sherwin Pearson-Gregory (1851-1935), Harlaxton Manor, Grantham, Lincolnshire;

By whose executor sold ("Sold by Order of the Executor of Thomas Sherwin Pearson-Gregory, Esq., deceased, and have been removed from Harlaxton Manor, Grantham"), London, Christie's, 18 June 1937, lot 21 (as Jamesone);

Where acquired by Leggatt Bros., London, for £79.16s.;

From whom acquired by Charles de Beistegui (1895-1970), Château de Groussay, Montfort-l'Amaury, near Paris;

Thence by inheritance to his nephew, Juan de Beistegui (1930-2017), Château de Groussay, Montfort-l'Amaury, near Paris;

His sale, on the premises, Château de Groussay, Sotheby's and Poulain Le Fur, 3 June 1999, lot 534 (as Marcus Gheeraerts the Younger);

With Johnny van Haeften, London (as Attributed to Gheeraerts the Younger);

From whom acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 6 (as Cornelis Jonson van Ceulen).

LITERATURE

C. Yarger, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 38-41, 166, cat. no. 6, reproduced (as Cornelis Jonson van Ceulen);

A. Kolb, "Sir Daniel de Ligne/Delyne, ein Verwandter des Neu-Hanau Mitbegründers Anton de Ligne?" in *Neues Magazin für Hanauische Geschichte* (2024), pp. 19-20, reproduced.

Painted in 1616, these two handsome young sitters, neither of whom is yet fifteen, are portrayed in all the trappings and finery of adulthood. They wear expensive dark green brocaded fabrics with delicate lace cuffs and ruffs—the boy holds a hat and gloves and the girl a magnificent fan—indicative of their family's wealth and standing. By tradition the portraits depict members of the De Ligne family, and came from the family seat at Harlaxton Manor, near Grantham in Lincolnshire (fig. 1). The portraits' inscriptions, which give the date and ages of the sitters as fourteen and eleven respectively, allow us to identify them as Elizabeth de la Fontaine (baptized 1605-1682), the cousin and future wife of Daniel (later Sir Daniel) de Ligne (1594-1656), whom she would marry in 1617. Elizabeth was the daughter of Erasmus I de la Fontaine (b. 1556) of Kirby Bellars in Leicestershire and his wife Elizabeth de Cordes (d. 1632), and the companion portrait shows her younger brother (later Sir) Erasmus II de la Fontaine (1601-1672).[1] The De Lignes and de la Fontaines were extremely close, for both were refugee Huguenot families who had fled to England to escape religious persecution in the Low Countries by the Spanish under the Duke of Alba (1507-1582). Although the precise date of his family's arrival in England is not known, Daniel de Ligne was made a denizen of that country in 1613. [2] By 1618 he was sufficiently prosperous to have acquired the estates and the manor of Harlaxton, and just two years later in 1620 he was knighted by King James I at Oatlands Palace in Surrey.[3]

The attribution of these elegant portraits has been the subject of much critical discussion. In terms of general design, with their richly attired subjects (holding items appropriate to their rank and status) flanked by framing curtains or columns, they conform to the conventions of court portraiture then prevalent across northern Europe and the Low Countries in particular. The richness of their costumes and accoutrements are painted with remarkable finesse and attention to detail, for much store was set by these symbols of wealth and status. The widespread adoption of this mannered but highly elegant format often makes precise attributions difficult, and these portraits are no exception. If they were painted for either the de Ligne or de la Fontaine family in 1616 then these portraits were in all probability painted in England, where their sitters were then living. At that date, this portrait style had been popularized in England by the court painter Robert Peake (1551-1619) and William Larkin (1580-1619). Perhaps the most influential among them was the Fleming Marcus Gheeraerts the Younger (1561-1636), court painter to King James I and his Queen, Anne of Denmark, to whom these paintings were attributed at the time of the Groussay sale in 1999. The De Ligne portraits unquestionably reflect Gheeraerts's influential and more naturalistic style and much copied patterns, and may have been painted by an artist trained in his workshop.[4]



FIG. 1 JOHN CHESSELL BUCKLER, *THE NORTH-EAST FRONT OF HARLAXTON MANOR, LINCOLNSHIRE*, 1817. WATERCOLOR AND PEN AND BLACK INK ON CREAM WOVE PAPER, 14 BY 19 3/4 IN. (35.6 BY 50.2 CM). NEW HAVEN, YALE CENTER FOR BRITISH ART, PAUL MELLON COLLECTION, INV. NO. B1991.40.7.

Most recently, however, it has been suggested that these portraits may be youthful works by another Flemish painter active in England, Cornelis Jonson van Ceulen.[5] Jonson was born and baptized in London in 1593, where his family had settled. It seems probable that he was trained abroad, probably in the Netherlands, before returning to England around 1618 and establishing an independent practice. His earliest known signed works in England date from 1619 onwards, and thereafter his output was prolific. Jonson may have worked for the de Ligne family after they settled in Lincolnshire, for a series of family portraits included in the 1937 sale included eight further works attributed to his hand, of which two were signed with initials and dated 1620 and 1634.[6] However Jonson does not seem to have used the traditional three-quarter length format of these De Ligne portraits during the very early period of his career. Between 1619 and 1620, his English portraits, such as those of *Martha Temple, Lady Penyston* and *Sir Alexander Temple* (1619 and 1620; both New Haven, Yale Center for British Art, Paul Mellon Collection, inv. nos. B1981.25.378, B1981.25.377) were typically painted on panels in a half- or bust-length format within a feigned stone oval and were invariably signed.[7]



FIG. 2 CECIL BEATON, *CHARLES DE BEISTEGUI, IN COSTUME FOR HIS FAMOUS 'BAL ORIENTAL'*, PALAZZO LABIA, VENICE, 1951.



FIG. 3 INTERIOR OF THE BALLROOM AT THE CHÂTEAU DE GROUSSAY, 1999, SHOWING THE PORTRAIT OF ERASMUS DE LA FONTAINE ON THE FAR WALL.

It is possible that the portraits of Elizabeth and Erasmus de Ligne may originally have formed part of a group of four family portraits, for two more likenesses of a lady and a gentleman, also dated 1616 and of the same size and presumably by the same hand, were also in the 1937 sale. No clue, however, is given as to the identity of their sitters, and their present whereabouts remain unknown.[8] Remarkably all four paintings seem to have remained at Harlaxton for over three hundred years, until they and other family portraits were included in the London sale of the Manor's contents.[9] Not long after the Harlaxton sale the canvases were acquired by the celebrated collector and internationally important interior designer Carlos (Charles) de Beistegui (1895-1970). The possessor of a huge fortune from his family's silver interests in Mexico, de Beistegui (fig. 2) was a patron of Dalí and the Surrealists and designers such as Le Corbusier, Emilio Terry, and Jean-Michel Franck. These portraits formed part of the remarkable decoration of the masterpiece of "le goût Beistegui," the Château de Groussay (fig. 3) and its gardens outside Paris.

[1] Both the De la Fountaine and Cordes families were originally wealthy citizens of Valenciennes. For by far the most diligently researched account of them, and the relationship of both Sir Daniel de Ligne and the current pair of portraits, see Kolb 2024. The present entry is greatly indebted to this publication.

[2] Sir Daniel's father Anton de Ligne came to England, but seems to have returned later to the Continent, dying in Neu-Hanau around 1612. It is possible that the young Daniel stayed behind in England with his mother Magdalena or her sister Elizabeth, his own future mother-in-law.

[3] He reputedly paid the considerable sum of £8,000 to the Bluet family for the title and estates of the Lordship of Harlaxton Manor. Sir Daniel de Ligne would later serve as High Sherriff of Lincolnshire in 1631.

[4] At the time of the 1937 sale, they were loosely linked to the Scottish painter George Jamesone, but there does not seem to be any basis for this.

[5] The name "Jonson van Ceulen" reflects his family's roots in Cologne and was often used by them.

[6] That of 1620 (lot 27) may be the *Portrait of Lady Susanna Temple, Later Lady Lister* (London, Tate Gallery, inv. no. T03250). Other family portraits dated to 1621, 1624, 1626, and 1634 were in this group. The signed portrait of 1624 portrayed a child of sixteen months and may therefore depict Daniel de Ligne's eldest son Erasmus, born the previous year. Only one, that of 1626, was otherwise identified, as a portrait of "Sir Martin Lister," probably Sir Martin Lister of Thorpe Arnold, Leicester, Susanna Temple's second husband, whom she married in 1633.

[7] For Jonson's work in England see K. Hearn, "The English Career of Cornelius Johnson," in *Dutch and Flemish Artists in Britain 1550-1800*, J. Roding, E. van Sluiter, et al. (eds.), *Leids Kunsthistorisch Jaarboek* 13 (2003), pp. 113-129. The attribution to Jonson for the present portraits is not, however, accepted by Hearn.

[8] Among, or in addition to these, a copy of the portrait of Elizabeth de la Fontaine was sold at Sotheby's, London, 7 June 2006, lot 103 (as Attributed to Paul van Somer). Van Somer (1577-1622) was in Brussels in 1616 before coming to London, where he succeeded Gheeraerts as court painter to Anne of Denmark.

[9] These were the following lot 22 in the sale. Their present whereabouts are presently unknown.





12

ADAM PYNACKER

Schiedman 1622 - 1673 Amsterdam

ROCKY COASTLINE WITH FIGURES LOADING CARGO ON A BARGE

signed lower right: *APÿnacker*
oil on canvas
26 by 40 in.; 66.0 by 101.6 cm

$ 800,000-1,200,000

PROVENANCE

William Baillie (1723-1810), by 1773;

Robert Heathcote (1775-1823)

His sale, London, Phillips, 11 April 1807, lot 33 (as *Europa Point, Gibraltar*);

Where acquired by Gallery Phillips and Foreman, London, for 72 guineas;

Hugh Andrew Johnstone Munro (1797-1864), Novar;

Thence by descent until sold ("The Novar Collection"), London, Christie's, 1 June 1878, lot 79;

Where acquired by Christopher Beckett Denison (1825-1884), for £472-10s;

His estate sale, London, Christie's, 6 June 1885, lot 68;

Where acquired by "Berkeley," for £160;

With Galería Müller, Buenos Aires;

María Teresa Becú de Ayerza, Buenos Aires;

By whom sold, Buenos Aires, Posadas Remates, 1 December 1987, lot 6;

Private collection, Argentina;

Anonymous sale, New York, Sotheby's, 3 June 1988, lot 53;

Where acquired by David Paul, New York;

From whom acquired via private sale, Sotheby's, New York, by Renata and Michal Hornstein, Montreal, 1989;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.



EXHIBITED

Montreal Museum of Fine Arts, *Italian Recollections: Dutch Painters of the Golden Age*, 8 June - 22 July 1990, no. 46;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 15.

LITERATURE

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, vol. VI, London 1835, p. 299, cat. no. 50;

G. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. II, p. 139;

G. Redford, *Art Sales, 1628-1887*, London 1888, p. 315 (as *Europa Point, Gibraltar*);

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. IX, London 1926, p. 532, cat. no. 43;

L.B. Harwood, *Adam Pynacker (c. 1620-1673)*, Doornspijk 1988, pp. 71-72, cat. no. 46A, reproduced pls. XI, 46A;

F. Duparc and L. Graif, *Italian Recollections: Dutch Painters of the Golden Age*, exhibition catalogue, Montreal 1990, pp. 152-153, cat. no. 46, reproduced;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 79;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 75-77, cat. no. 15, reproduced.

ENGRAVED

John Pye, *Europa Point, Gibraltar*, published by Boydell, 18 September 1773.

This impressive scene, at once dramatic and calmly picturesque, is one of Adam Pynacker's most accomplished works, painted as he reached his artistic maturity in the mid- to late-1650s. The well-balanced composition is executed with a refinement and attention to detail that belies the large size of the canvas, the expanse of which is suffused with the warm, golden light that characterizes the best of Pynacker's paintings, and distinguishes him as one of the leading Dutch Italianate artists of the mid-seventeenth century. The painting is a superlative example of the way in which Pynacker employed the sun's oblique light to maximize the contrast of light and shade, throwing the craggy face of the cliff, as well as the varied surfaces of the barges, barrels, branches, and sails into relief, in contrast with the gently illuminated glassy surface of the water. The work remained untraced for over a century until 1988, when it appeared at Sotheby's New York and was subsequently included in the monograph on the artist by Laurie B. Harwood, who had previously listed it under lost works, known only through John Pye's 1883 print, which dates to the painting's earliest known provenance when in the collection of the engraver, William Baillie.[1]



FIG. 1 JOHANNES LINGELBACH, *ITALIAN SEAPORT*, OIL ON CANVAS, 34 1/4 BY 54 3/4 IN. (87.0 BY 139.0 CM). VIENNA, KUNSTHISTORISCHES MUSEUM, GEMÄLDEGALERIE, INV. NO. 652.

When sold at auction in 1807, the scene was described as *Europa Point, Gibraltar* but this identification has subsequently been discounted. Although the rock formations bear some similarity to those of Gibraltar, there are insufficient features to positively identify the location as such, moreover no evidence exists to suggest that Pynacker ever visited this southernmost part of Spain. Rather, the painting depicts an imaginary coastal view, in the genre of southern river landscapes and Mediterranean harbor scenes, which were first invented at the turn of the seventeenth century by the Flemish artist, Paul Bril, and later popularized by Dutch Italianate painters including Jan Both (1615/1618-1652) and Jan Asselijn (*circa* 1610-1652), whose work greatly impacted Pynacker. In the late 1640s Pynacker himself traveled to Italy, where he encountered the mountainous, steep-sided coast of Liguria, which may have inspired the present setting. His alternative career as a wine merchant may also account for his regular depictions of vessels being loaded with wooden barrels, like those used to transport wine, as here, which appear to reveal a first-hand knowledge of such paraphernalia. Indeed, his paintings invariably feature contemporary figures and activities, as opposed to the antique architectural structures frequently found in the works of Both and Asselijn.

Pynacker's first river views with boats, sometimes with rock formations in the background, date to 1648-1649; *Farmhouse at the Bend of a River*, today in the Gemäldegalerie, Berlin, is among his earliest examples.[2] Pynacker developed the subject during the early 1650s: a painting in the Musée de Picardie, Amiens,[3] of 1650-1653 depicts figures before a loaded cargo boat with a steep-sided cliff beyond and a painting of *circa* 1655 in a private collection, United Kingdom, likewise contains a laden cargo boat, overlooked by looming cliffs and a hillside very similar to those represented here.[4] The present canvas, datable to 1655-1657, may be seen as the culmination of this theme—an opinion perhaps shared by Pynacker himself, who did not return to such a scene until over ten years later, during the final years of his life around 1670, at which point he tended to rework earlier compositions in a more decorative style.[5]

The painting's vessel-filled foreground is populated by men loading goods, tending to a sail, and preparing to tie down a long wooden rudder on the barge on the left, all overseen by a figure wearing a somewhat exoticized costume. Harwood speculates that two of these men—one wearing robes and a turban and the other lying on the ground—may be the work of Johannes Lingelbach. Indeed, the way in which they are painted and the palette used to describe their clothing differs somewhat from Pynacker's cooler tones. Similar merchants dressed in Asian-inspired costumes feature on the right of Lingelbach's *Italian Seaport* (fig. 1), which dates to the early 1650s,[6] and on the left of a later painting of 1668, in the Kelvingrove Art Gallery and Museum, Glasgow.[7]

[1] Etching and engraving, 42.9 by 57.0 cm. London, British Museum, inv. no. 1877,0609.1633.

[2] Oil on panel, 48 by 67.5 cm. Berlin, Gemäldegalerie, inv. no. 3/58. See Harwood 1988, pp. 43-44, cat. no. 6, reproduced pl. 6.

[3] Oil on panel, 35 by 41 cm. Amiens, Musée de Picardie, inv. no. N.36. See Harwood 1988, p. 53, cat. no. 19, reproduced pl. 19.

[4] Oil on canvas, 63.3 by 91.2 cm. United Kingdom, private collection. See Harwood 1988, p. 71, cat. no. 46, reproduced pl. 46.

[5] See for example, *On the Shore of a Lake*, oil on canvas, 51.5 by 56.5 cm. Rotterdam, Museum Boymans-van Beuningen, inv. no. 1683. See Harwood 1988, pp. 100-101, cat. no. 88, reproduced pl. 88.

[6] Oil on canvas, 87 by 139 cm. Vienna, Kunsthistorisches Museum, inv. no. 652.

[7] Oil on canvas, 76.2 by 104.4 cm. Glasgow, Kelvingrove Art Gallery and Museum, inv. no. 588.



13

BARTHOLOMEUS MATON

Leiden 1641 - 1684 Stockholm

PORTRAIT OF A MAN HOLDING A STANDARD

signed lower left: *MT*

oil on panel

11 1/8 by 9 1/2 in.; 28.3 by 24.1 cm

$ 400,000-600,000

PROVENANCE

Private collection, France;

Anonymous sale, New York, Sotheby's, 30 January 1998, lot 33;

Where acquired by Johnny van Haeften, London;

From whom acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 18.

LITERATURE

M. Hale, in *Dutch and Flemish Old Master Paintings*, exhibition catalogue, London 1999, n.p., cat. no. 12, reproduced;

J.M. Massing, *The Image of the Black in Western Art*, vol. III, pt. 2, *From the "Age of Discovery" to the Age of Abolition*, Cambridge and London 2011, pp. 250-251, reproduced fig. 164;

M. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 86-88, 171, cat. no. 18, reproduced.



An arresting and singular composition, Bartholomaus Maton's painting stands at the crossroads of martial iconography, portraiture, and imaginative exoticism. Executed with technical finesse, the work presents a resplendently dressed man of African descent in the guise of a standard bearer, dramatically emerging from an illusionistic oculus.[1] Maton's expert treatment of the work's varied textures attests to his training under Gerrit Dou (see lot 27), a master of the *fijnschilder* technique.

Within companies of civic guards, standard bearers (or ensigns) occupied positions of singular importance: leading the charge into battle and tasked with holding their ground, they embodied the company's valor and military might.[2] Within Dutch militia portraiture, a genre that flourished during the seventeenth century when the Republic was in an almost constant state of war, the figure of the standard bearer featured prominently. Depictions of ensigns in full armor or fancy dress—a tradition originating in prints by Albrecht Dürer and Lucas van Leyden that became a codified form of patriotic imagery in Goltzius' *Great Standard Bearer*[3]—conveyed civic virtue and patriotic fervor. As a member of the Leiden *Schutterij* militia company (whose ensign carried a green standard), Maton would have been intimately familiar with the traditions and pageantry surrounding these figures.

Yet Maton's painting is unprecedented. Rather than portraying a native Dutch militiaman, he depicts a man of African descent as the central protagonist, a highly unusual choice for the time. While Black individuals occasionally appeared in civic guard paintings, such as the anonymous servant in Bartholomeus van der Helst's *Militia Company of District VIII in Amsterdam under the Command of Captain Roelof Bicker* (figs. 1, 2), they were typically relegated to peripheral or subordinate roles. Here, by placing the figure at the forefront, Maton confers upon him a rare sense of autonomy and authority.

Although the painting resists easy classification, its lifelike specificity suggests it is a portrait, as does the man's presence in another of Maton's works, in which, accompanied by a parrot, he smokes a pipe (fig. 3).[4] Yet the theatricality of the man's costume in both paintings aligns these images with the genre of the *tronie*—a character study often imbued with exotic or historical references. Both Dou and Rembrandt explored this genre, frequently dressing their subjects in pseudo-oriental attire. In Maton's composition, the man wears a scarlet coat with gold braid that is crossed by a red sash, a white scarf over a gleaming gorget, and a gem and pearl decorated turban crowned with stiff plumes—an ensemble that blends aspects of Eastern and Western military costume into a richly imaginative hybrid.



FIG. 1 BARTHOLOMEUS VAN DER HELST, *MILITIA COMPANY OF DISTRICT VIII IN AMSTERDAM UNDER THE COMMAND OF CAPTAIN ROELOF BICKER*, OIL ON CANVAS, 92 ½ BY 295 ¼ IN. (235.0 BY 750.0 CM). AMSTERDAM, RIJKSMUSEUM, INV. NO. SK-C-375.



FIG. 2 BARTHOLOMEUS VAN DER HELST, *DETAIL FROM MILITIA COMPANY OF DISTRICT VIII IN AMSTERDAM UNDER THE COMMAND OF CAPTAIN ROELOF BICKER*, OIL ON CANVAS, 92 ½ BY 295 ¼ IN. (235.0 BY 750.0 CM). AMSTERDAM, RIJKSMUSEUM, INV. NO. SK-C-375.



FIG. 3 BARTHOLOMEUS MATON, *AN ELEGANT BLACK MAN SMOKING A PIPE*, OIL ON PANEL, 8 ½ BY 6 ½ IN. (21.5 BY 16.5 CM). PRESENT WHEREABOUTS UNKNOWN, RKD INV. NO. 149477.

The man's identify remains unknown.[5] However, if the work is a portrait, the depiction itself provides salient clues. The sitter's role as an ensign indicates he was a citizen (a requirement for participation in Dutch militia companies) and almost certainly a member of the *burgherlijk* elite. Alternatively, Jean-Michel Massing has suggested that Maton painted this work during his time in Sweden, where he relocated in 1679.[6] If so, the painting becomes all the more enigmatic. In Sweden—where there were fewer individuals of African descent than in the Netherlands, where the Dutch were major participants in the trans-Atlantic slave trade and, as a result, Black persons were hardly unknown—this portrayal would have resonated in particularly complex ways. More than a testament to Maton's aesthetic ambitions, the painting reflects the complex shifting boundaries of identity, representation, and visual authority in seventeenth-century Europe.

[1] Maton used this *trompe l'œil* device on several occasions. See, for example, *Man Smoking a Pipe and Holding a Pike* (Staatliches Museum Schwerin, inv. no. G 133); *Astronomer* (Saint Petersburg, State Hermitage Museum, inv. no. ГЭ-1074); and *Allegory* (formerly private collection, Stuttgart; see W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, London 1969, vol. II, p. 742, reproduced).

[2] Due to the enormous risk associated with the position, standard bearers received three times the pay of an ordinary soldier and had to remain bachelors. Hale 1999

[3] The engraving's two-line inscription underscores the standard bearer's unique role: "*Signifer ingentes animos, et corda ministro, / Me stat stante phalanx, me fugiente fugit.*" ("I, the standard bearer ensure steadfastness of mind and of heart; as long as I stand, the line holds, if I flee, it flees also.")

[4] Previously with Daphne Alazraki Fine Art, New York.

[5] On the difficulty of identifying African and Afro-Dutch sitters, see *Zwart in Rembrandts tijd*, exhibition catalogue, E. Runia, S. Archangel, and E. Kolfin (eds.), Amsterdam 2020.

[6] Massing 2011, p. 251.





14

FRANS HALS

Antwerp 1582/1583 - 1666 Haarlem

BOY, POSSIBLY FRANS HALS (II), PLAYING THE VIOLIN; GIRL, POSSIBLY SARA HALS, SINGING

the former signed center left: *FH*
the latter signed center right: *FH*
oil on panel, a pair, both lozenge-shaped
each: 10 ½ by 10 ½ in.; 26.7 by 26.7 cm

⋑ $ 6,000,000-8,000,000

PROVENANCE

Possibly two of the three paintings from a "Five Senses" series ("*Drie schilderijties van de vijff sinnen door Hals gedaen*") in the 10 October 1661 inventory of Willem Schrijver (1608-1661);

Possibly by whom sold, Amsterdam, Petrus Scriverius, 3 August 1663 ("*Dry bezondere speelmannetjes*");

With Lawrie & Co., London, by 1893;

Charles Tyson Yerkes, Jr. (1837-1905), Chicago and New York, by 1893;

His estate sale, New York, American Art Association, 7 April 1910, lots 121, 122;

Where acquired by Edward Brandus, for $32,200;

John Warne Gates (1855-1911), New York;

Thence by inheritance to his wife, Dellora Baker Gates (1855-1918);

Thence by inheritance to her brother, Edward John Baker (1868-1959), and niece, Dellora Angell Gates (1902-1979), Saint Charles, Illinois, who in 1923 married Lester J. Norris;

Thence by descent in the Angell-Norris collection, Chicago (R.F. Angell, 1923, according to Slive 1974);

By whom anonymously sold ("From a Private Collection"), New York, Christie's, 13 January 1987, lot 141;

Where acquired by Renata and Michal Hornstein, Montreal, 1987;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

Art Institute of Chicago, *A Century of Progress: Loan Exhibition of Paintings and Sculpture*, 12 May - 31 October 1933, nos. 61a, 61b (lent by the Angell-Norris Collection);

Art Institute of Chicago, *A Century of Progress: Loan Exhibition of Paintings and Sculpture*, 1 June - 1 November 1934, nos. 90a, 90b (lent by the Angell-Norris Collection);

Detroit Institute of Arts, *Exhibition of Fifty Paintings by Frans Hals*, 10 January - 28 February 1935, nos. 11, 12 (lent by the Angell-Norris Collection of the Art Institute of Chicago);

Art Institute of Chicago, long-term loan, 1923 - 1986 (lent by the Angell-Norris Collection);

Washington, D.C., National Gallery of Art; London, Royal Academy of Arts; Haarlem, Frans Hals Museum, *Frans Hals*, 1 October 1989 - 22 July 1990, nos. 25, 26;





EXHIBITED (CONT.)

Washington D.C., National Gallery of Art, *Judith Leyster, 1609-1660*, 21 June - 29 November 2009, nos. 12, 13;

Raleigh, North Carolina Museum of Art; Birmingham Museum of Art, *Small Treasures: Rembrandt, Hals, and Their Contemporaries*, 12 October 2014 - 26 April 2015, no. 15;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 8 (except when on loan to the below);

London, National Gallery; Amsterdam, Rijksmuseum, *Frans Hals*, 30 September 2023 - 9 June 2024, nos. 12, 13.

Please note these works have been requested for *The Rough and the Smooth in 17th-Century Dutch Painting*, an exhibition to be held at the Princeton University Art Museum, 11 September 2027 - 9 January 2028.

LITERATURE

Catalogue from the Collection of Charles T. Yerkes, Chicago 1893, cat. nos. 20, 21;

Catalogue of Paintings and Sculpture in the Collection of Charles T. Yerkes, Esq., New York, Boston 1904, vol. I, cat. nos. 37, 38;

E.W. Moes, *Frans Hals: Sa vie et son oeuvre*, Brussels 1909, p. 110, cat. nos. 237, 238;

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. III, London 1910, pp. 24, 32, cat. nos. 87, 118;

W. von Bode and M.J. Binder, *Frans Hals: Sein Leben und sein Werke*, Berlin 1914, vol. I, p. 28, cat. nos. 45, 46;

W.A.P., "The Angell Collection," in *Bulletin of the Art Institute of Chicago* 17 (1923), p. 51;

W.R. Valentiner, *Frans Hals, Des Meisters Gemälde,* Stuttgart and Berlin 1921, p. 311, both reproduced p. 66;

W.R. Valentiner, *Frans Hals. Des Meisters Gemälde,* Berlin and Leipzig 1923, p. 311, both reproduced p. 68;

F. Dülberg, *Frans Hals, Ein Leben und ein Werk,* Stuttgart 1930, p. 110;

W.R. Valentiner, *An Exhibition of Fifty Paintings by Frans Hals*, exhibition catalogue, Detroit 1935, n.p., cat. nos. 11, 12, reproduced (as 1627-1630);

W.R. Valentiner, *Frans Hals: Paintings in America*, Westport 1936, p. 10 notes, cat. nos. 23, 24 (as *circa* 1627-1630);

C. Grimm, *Frans Hals, Entwicklung, Werkanalyse, Gesamtkatalog*, Berlin 1972, p. 214 (questioning attribution);

C. Grimm, *L'opera completa di Frans Hals,* Milan 1974, p. 118, cat. nos. 312, 313, reproduced p. 116 (under other works attributed to Frans Hals);

S. Slive, *Frans Hals*, London 1974, vol. II, reproduced pls. 88, 89; vol. III, p. 33, cat. nos. 53, 54 (as second half of the 1620s);

S. Slive, *Frans Hals*, exhibition catalogue, London 1989, pp. 202-203, cat. nos. 25, 26, both reproduced (as *circa* 1625-1630);

C. Grimm, *Frans Hals, The Complete Work*, New York 1990 (translated from the German edition, Stuttgart and Zurich 1989, where p. 284), p. 291 (in the concordance of attributions, as Circle of Hals);

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. nos. 47a, 47b;

P.C. Sutton, *Dutch and Flemish Seventeenth-Century Paintings, The Harold Samuel Collection*, Cambridge 1992, p. 79, reproduced figs. 1, 2;

C. Kortenhorst von Bogendorf-Rupprath, in *Judith Leyster, A Dutch Master and Her World*, exhibition catalogue, J.A. Welu and P. Biesboer (eds.), Worcester 1993, p. 371, *Boy Playing the Violin* reproduced fig. 42c (as *circa* 1626-1630);

W. Franits, *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution*, New Haven and London 2004, pp. 25-27, *Boy Playing a Violin* reproduced fig. 14;

F.F. Hofrichter, *Judith Leyster 1609 – 1660*, exhibition catalogue, Washington, D.C. 2009, n.p., cat. nos. 12, 13;

C.D.M. Atkins, *The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity*, Amsterdam 2012, pp. 33-36, reproduced figs. 14, 15;

D.P. Weller, *Small Treasures: Rembrandt, Hals, and Their Contemporaries*, exhibition catalogue, Raleigh 2014, pp. 98-103, cat. no. 15, both reproduced (as *circa* 1625-1630);

S. Slive, *Frans Hals*, London 2014, p. 125, reproduced (actual size), pls. 82, 83 (as *circa* 1626-1630);

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 46-47, 166-167, cat. no. 8, reproduced (as *circa* 1625-1630);

J. van der Veen, in *Frans Hals*, exhibition catalogue, B. Cornelis, F. Lammertse, J.Runnoy-Kan, and J. van der Veen (eds.), London and Amsterdam 2023, p. 38, reproduced pp. 40-41, figs. 12, 13 (as *circa* 1628);

J. van der Veen, in *Frans Hals, Master of the Fleeting Moment*, exhibition catalogue, D. Hirschfelder (ed.), Berlin 2024, p. 26, reproduced figs. 5, 6;

C. Grimm, *Frans Hals and His Workshop*, online catalogue 2024, cat. nos. A3.13, A3.14 (as Workshop of Hals, possibly Judith Leyster, with later corrections by Frans Hals): https://frans-hals-and-his-workshop.rkdstudies.nl/a3-paintings-frans-hals-and-his-workshop-assistants/a310-a318/.



"Two paintings about the joy of music more miraculous than this pair cannot be imagined. Frans Hals's Boy with a Violin and Singing Girl sparkle as the boy, eyes lifted while he plays his instrument, sings along with his female companion, who gazes at her songbook and beats time to the music with an open hand. Hals's quick brushstrokes create a sense of spontaneity to these compelling images that seem to come alive before our eyes. Softly lashing strokes modeling the boy's fur cap splay out as though resonating with the sounds of his voice and violin; specular highlights bring a shine to his eyes and moisture to his lips; and his hand seems ready to move the bow across the violin's strings. The young girl's expression is more self-contained, but she is no less present. Her hand, even more freely rendered than that of her male companion, measures the song's melody; angular pleats on her white chemise part as though responding to her every breath; and loose tendrils of hair evoke her movements as she sways to the music. It is no wonder that Hals's contemporary, the Haarlem historian Samuel Ampzing, wrote in 1628, 'How dashingly Frans paints people from life!'"

Arthur K. Wheelock, Jr.[1]

Ampzing was writing at almost exactly the same time that Hals was painting this pair of pictures, and only two years before he himself sat for Hals. Ampzing's remark about Hals is taken from his paean to Haarlem entitled *Description and Praise of the City of Haarlem*, in which his immense pride in the achievements of his native city is set out in detail, and in which Hals is given a prominent place.[2]

While these two pictures make a perfect pair that complement each other brilliantly, it is nonetheless possible as Seymour Slive suggested that they are two from a set of the Five Senses, in which case the boy would represent hearing and the girl sight.[3] They may well be the two from the three little paintings from a "Five Senses" series listed in the October 1661 inventory of Willem Schrijver, and sold two years later. If so, no work can be identified as the third painting from the set, nor indeed a further two to make a set of five.



FIG. 1 FRANS HALS, *THE LUTE PLAYER*, OIL ON PANEL, LOZENGE SHAPED, 7 1/8 BY 7 1/8 IN. (18.0 BY 18.0 CM). LONDON, GUILDHALL ART GALLERY, HAROLD SAMUEL COLLECTION, INV. NO. 3724. © CITY OF LONDON CORPORATION.

The lozenge shape of the Saunders pair is unusual, but by no means unknown in Haarlem, where it was the usual format for painted epitaphs in churches and used by artists such as Hendrick Goltzius. Frans Hals used it in one other painting of around the same date and of very similar dimensions, *The Lute Player* in the Harold Samuel Collection, London (fig. 1).[4] It has been suggested that their small size and lozenge shape might mean that they were intended to form part of a piece of furniture, perhaps a cabinet containing musical scores or instruments.[5] They may well however have been conceived simply as independent paintings, whether as a pair or as part of a set—the most likely scenario is often the most obvious. Frans Hals used circular, oval, and occasionally octagonal formats for many of his small paintings, adapting his compositions to the format, as he has brilliantly done here: the girl's music book and the boy's right hand and violin bow marking the lower right edges in each. While the figures are both lit from the upper left, the compositions are light-filled and painted in a blonde tone that is far removed from the Dutch returnees from Italy who brought Caravaggesque *chiaroscuro* with them but is strongly reminiscent of Hals's small-scale portraits of the 1620s and early 1630s. Hals's virtuoso technique and incredibly rapid application of paint is accentuated by the working in of some of the outlines of both the boy's hair and the girl's book with a sharp point, such as that of a palette knife or the handle of a brush, directly into the still wet paint.



FIG. 2 FRANS HALS, *TWO LAUGHING BOYS*, OIL ON CANVAS, 27 BY 22 1/4 IN. (68.0 BY 56.5 CM). LEERDAM, HOFJE VAN MEVROUW VAN AERDEN, INV. NO. BR.L.4.

FROM PORTRAITURE TO GENRE

Hals had started to branch out from formal portraiture to embrace genre painting in the second half of the 1620s and continued to do so into the 1630s. The most famous of his genre pictures from this time is the *Two Laughing Boys* (fig. 2) of about 1628-1630, which has belonged to the Hofje van Aerden in Leerdam since 1770, and which has also been identified as an allegory, of either sight or gluttony.[6] The fur hat worn by the larger boy is a larger version of the one worn by the boy in the Saunders pair. Of very similar date to the present pair, and closer to them in scale, are the *Drinking Boy* and *Boy Holding a Flute* in Schwerin (fig. 3).[7] They too make an excellent pair, but it has been suggested that they are also from a set of the Five Senses.

At the time that Hals painted this pair—and indeed other genre works—he had a growing family. According to J. Wieland, a family friend related to Arnold Houbraken, "all the children of F. Hals were vivacious spirits and lovers of song and music".[8] Whether this remark reflects the character of Hals's paintings and is thus an idea made to fit the facts is unclear, but it is obvious that Hals had access to models in his own household for his newly minted genre of children's pictures. Thus, the most likely models for this pair are Sara Hals, born in 1617, and Frans Hals (II), born in 1618—precocious ten-year-olds.[9]



FIG. 3 FRANS HALS, *BOY WITH A GLASS AND A PEWTER JUG*, *LAUGHING BOY WITH A FLUTE*, A PAIR, EACH OIL ON PANEL, CIRCULAR, DIAMETER: 14 3/4 IN. (37.5 CM). SCHWERIN, STAATLICHES MUSEUM, INV. NOS. G2475 AND G2476.

The Saunders pair have been included in the only major Frans Hals exhibitions organized since the Second World War: the first in Washington, D.C., London, and Haarlem in 1989-1990, and the second in London, Amsterdam, and Berlin in 2023-2024. Since they first appeared in the Frans Hals literature in 1909, all Frans Hals scholars have accepted them without question as outstanding works by the artist (they are also included on Wikipedia in the list of paintings by Frans Hals generally accepted as autograph by the Frans Hals Museum[10]) except for Claus Grimm. Professor Grimm disagrees with the attributions to Hals of over seventy works included in Seymour Slive's catalogue raisonné, which remains the standard text on the artist. Until recently, Grimm had offered no explanation for his rejection of the Saunders paintings, but in his online catalogue raisonné published in 2024, Grimm calls them "borderline cases" and assigns them to Frans Hals's workshop, possibly Judith Leyster, with later corrections by Frans Hals. No other published Frans Hals scholar agrees with this view, and all other Frans Hals scholars are agreed that these works were painted at the same time by one artist—Frans Hals—with no evidence of revisions or corrections.

A CHICAGO CONNECTION

A somewhat colorful character, Charles Tyson Yerkes (1837-1905) was a financier who played a major role in developing mass-transit systems in Chicago and London—the first and only foreigner to play any part in the building of London's Underground. Following speculation, the rapid accumulation of wealth, bankruptcy, and imprisonment in quick succession, Yerkes relocated from Philadelphia to Chicago, having traveled to Fargo in the Dakota Territory to divorce his first wife shortly before marrying his second. He acquired and then developed the North Chicago Street Railway and subsequently came to control the majority of Chicago's street railway systems. He found the time and $500,000 to fund the Yerkes Observatory for the University of Chicago (in Williams Bay, Wisconsin), which is why the Yerkes Crater on the Moon is named after him.

In 1900 Yerkes established the Underground Electric Railways Company of London to take control of the District Railway (now the District Line), which he electrified; the partly built Baker Street and Waterloo Railway (now the Bakerloo Line); the Euston and Hampstead Railway (now part of the Northern Line); and the Great Northern, Piccadilly, and Brompton Railway (now the Piccadilly Line). These form the core of the present-day London underground network: decades were to elapse before new projects such as the Central Line were to materialize. Yerkes did not live to see his London plans fully completed, dying of kidney disease in his suite in New York's Astoria Hotel in 1905.

Yerkes started to collect art while in Chicago, where he was advised by Sarah Tyson Hallowell (1846-1924), one of the city's most influential tastemakers, and maintained a close connection with the Art Institute from its formation in 1879 through the early twentieth century. Most of Yerkes' art collection consisted of contemporary or near-contemporary French art, including sculptures by Auguste Rodin, whom Hallowell had befriended in the 1890s, and paintings by Bouguereau, Gérome, and the Barbizon School. Perhaps it was the freedom of handling and spontaneity in these two paintings by Frans Hals that appealed to this most future-looking of men.

In the 1910 Yerkes estate sale the two Frans Hals paintings were acquired by the New York dealer Edward Brandus, who bought several works that ended up in the collection of John Gates, for whom he may have been acting as a buying agent. The paintings retained their close connection with Chicago because Gates, who was by then living in New York, was a West Chicagoan by birth. John Warne Gates (1855-1911), known as "Bet-a-Million" Gates, built a fortune based on the production of barbed wire, for which he rapidly found a market among cattle ranchers in Texas. He then turned to steel and finally, via Port Arthur, Texas, then a frontier watering hole, to the development of the Texas Company, which later evolved into Texaco.

After Gates' death in Paris and his funeral at New York's Plaza Hotel (whose construction he had funded), his estate, including the Texaco fortune, passed to his wife Dellora Angell Gates, and after her death in a suite at the Plaza Hotel suite in 1918, to her brother Edward John Baker and niece, the philanthropist Dellora Angell Gates. Thus the paintings returned to Chicago, to the western suburb of Saint Charles, where Dellora Angell Gates had been born and raised, and would meet her husband. Dellora Angell Norris was a staunch benefactor of Chicago's Art Institute, where this pair of Frans Hals paintings were on loan from 1923 until 1986 as part of the Angell-Norris collection.

[1] Wheelock 2021, p. 8.

[2] S. Ampzing, *Beschryvinge ende lof der stad Haerlem in Holland,* Haarlem 1628.

[3] Slive 1974, vol. III, p. 33.

[4] The Harold Samuel picture has been downgraded by Hals scholars in recent decades (see, for example, Sutton 1992), but a convincing case for Hals' authorship has been made by Dennis Weller (Weller 2014, p. 102, reproduced fig. 2).

[5] Slive 1974, vol. III, p. 33.

[6] Slive 1974, vol. III, pp. 36-37, cat. no. 60, reproduced vol. II, pl. 90.

[7] Slive 1974, vol. III, pp. 35-36, cat. nos. 58, 59, reproduced vol. II, pls. 91, 92.

[8] A. Houbraken, *De Groote Schouburgh der Nederlandsche Konstschilders en Schilderessen,* vol. I, Amsterdam 1718, pp. 90-95, cited in Slive 1989, p. 18 and quoted in Wheelock 2021, p. 47.

[9] As proposed by Arthur Wheelock; see Wheelock 2021, p. 47.

[10] https://en.wikipedia.org/wiki/List_of_paintings_by_Frans_Hals



15

POMPEO BATONI

Lucca 1708 - 1787 Rome

ALLEGORY OF PAINTING

signed and dated lower left on hem of cloak: *P. BATONI PINXIT ROMÆ AN. 1772.*
inscribed lower right with an unidentified inventory mark
29 5/8 by 23 5/8 in.; 75.2 by 60.0 cm

$ 400,000-600,000

PROVENANCE

Private collection, France;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1998.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 27.

LITERATURE

E.P. Bowron, "Pompeo Batoni's 'Allegory of Peace and War' and Other Subject Pictures," in *Studi di Storia dell'Arte in onore di Denis Mahon*, M.G. Bernardini, S.D. Squarzina, and C. Strinati (eds.), Milan 2000, pp. 358-360, reproduced fig. 3;

E.P. Bowron, *Pompeo Batoni: A Complete Catalogue of His Paintings*, New Haven and London 2016, vol. II, pp. 455-456, cat. no. 361, reproduced;

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 115-117, 175, cat. no. 27, reproduced.



Pompeo Batoni, the most prominent portraitist in eighteenth-century Rome, produced this supremely elegant personification of Painting in 1772, toward the end of his long and internationally acclaimed career. Infusing the allegorical representation with elements of portraiture, Batoni depicted his lifelong muse with an ineffable beauty, an impression achieved through his refined draftsmanship, delicate modelling, and sensitive coloring.

Crowned with an *all'antica* gold diadem, Batoni's blue-eyed subject wears a hunter green dress, its neckline and sleeves embellished with strands of large pearls. The chestnut mantle that envelops her is inscribed with the artist's signature and the work's date ("*AN. 1772*") and site of execution ("*ROMAE*"). The woman holds a palette and smattering of brushes and, in accordance with the description of Painting in Cesare Ripa's *Iconologia*, a pendant mask hangs from a gold chain around her neck, suggesting that painting, like drama, seeks to imitate life.[1] Intently fixing her gaze beyond the picture frame (as if on a model), she appears poised to apply a touch of red paint to an unseen canvas, an active engagement with the tools of the artist's profession that recalls Batoni's own self-portrait executed in 1772.[2]

The painting's half-length format, used by Batoni to great effect in his popular portraits of British and European Grand Tourists, imbues the image with a striking intimacy. Taking full advantage of portraiture's evocative potential, Batoni describes the woman's features with enough specificity to endow her with a personal presence,[3] but one tempered by the timelessness of allegory. Robert Evren has even suggested that the work may be a *portrait historié* of Margaret Murray (1746-1784), Marchesa d'Accoromboni, whom the artist depicted a few years later in a similar costume.[4] Yet the woman's appearance is more likely an idealized composite—in the vein of Raphael's *Galatea*—inspired by contemporary beauties, but ultimately an artistic fantasy.

Batoni produced depictions of female personifications of the Arts at several points during his career. His *circa* 1738-1740 allegorical depiction of *The Fine Arts* (fig. 1), laid the foundation for his later representations of the subject.[5] Alongside Architecture (with a compass and plane) and Sculpture (with a hammer and chisel), fair-haired Painting at center holds a palette and brushes. An unfinished painting of Hercules appears on the easel behind her and, as in the present work, a theatrical mask hangs from a gold chain around her neck. In both 1740 and 1775, Batoni produced independent half-length depictions of Painting, perhaps conceived as components of quartets of the four arts.[6]



FIG. 1 POMPEO BATONI, *THE FINE ARTS*, OIL ON CANVAS, 39 BY 29 IN. (99.0 BY 74.0 CM).
DRESDEN, STAATLICHE KUNSTSAMMLUNGEN GEMÄLDEGALERIE ALTE MEISTER, INV. NO. 455.

The presence of an unidentified collection mark with Cyrillic characters ("жаж") at lower right suggests that the present painting was either commissioned by a Russian patron or acquired by a Russian collector. Indeed, the success of Batoni's *Portrait of Count Kirill Grigorjewitsch Razumovskyin*[7] led to a number of significant commissions from Russian aristocrats, including Empress Catherine the Great and her son, Emperor Paul I.

[1] *Iconologia overo Descrittione dell'imagini universali*, Rome 1593, p. 211. "*Tiene la Catena d'oro, onde pende la Maschera, per mostrare, che l'Imitatione è congiunta con la Pittura inseparabilmente.*"

[2] Bowron 2016, vol. II, p. 455, cat. no. 360, reproduced.

[3] Indeed, so portrait-like is the work that a conservator once painted out Painting's defining attributes. See Bowron 2000, p. 358.

[4] Evren 2023, p. 115. For Batoni's portrait of Murray, see Bowron 2016, vol. II, pp. 529-530, cat. no. 414, reproduced.

[5] Bowron 2016, vol. I, pp. 35-36, cat. no. 31, reproduced.

[6] See Bowron 2016, vol. I, p. 42, cat. no. 37, reproduced; vol. II, p. 500, cat. no 396, reproduced.

[7] Sold Sotheby's, London, 9 July 2008, lot 83.

16

GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO

Sassoferrato 1609 - 1685 Rome

MADONNA AT PRAYER

oil on canvas

20 by 15 ½ in.; 50.8 by 39.4 cm

$ 200,000-300,000

PROVENANCE

Probably anonymous sale, London, Christie's, 2 May 1874, lot 87;

Probably where acquired by "Colnaghi," for £52-10s.;

G. Jacobson (according to a label on the *verso*);

From whom acquired, through Martin Henry Colnaghi (1821-1908), by Henry Currie Leigh-Bennett (1852-1903), Thorpe Place, Chertsey, December 1880 (according to a label on the *verso*);

Thence by descent (though moved from Thorpe Place after its sale in the 1920s or 1930s) until anonymously sold ("The Property of a Gentleman"), London, Sotheby's, 5 July 2012, lot 257;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025.



Refined, vibrant, and almost ethereal in its modeling, this painting of *circa* 1650-1660 by Giovanni Battista Salvi, called Sassoferrato, bears the stylistic hallmarks for which the artist has long been celebrated. These characteristics, enhanced by the canvas' conservation following its 2012 acquisition, underscore Sassoferrato's eminent reputation for producing captivating depictions of the Madonna. Indeed, such images—typically known in multiple autograph versions, no doubt a function of their widespread popularity—have been hailed among the most telling statements of seventeenth-century piety.[1] As the only known version of this composition, the present painting is, however, unique within the painter's *œuvre*.

Sassoferrato situates the Madonna against a plain, dark background that focuses the viewer's attention on her act of devotion. Her eyes are downcast, and her hands crossed over her breast, invoking a sense of immediacy; the audience witnesses this holy act at close proximity. The strong lighting heightens this feeling and calls attention to the Madonna's flawless skin, endowing the figure with a sculptural presence. Sassoferrato's choice of palette, using just three swathes of color, reinforces the composition's simplicity: the red along the Madonna's wrists, the white of her shawl, and the dazzling blue of her mantle, for which the artist used the rare and expensive ultramarine pigment.

Although Giovanni Battista Salvi's sobriquet, Sassoferrato, derives from his town of birth, scholars have described his style as defying regional categorization.[2] His artistic personality instead appears to have been shaped by a wide range of influences. Following an initial apprenticeship under his father, Tarquinio Salvi, Sassoferrato traveled to Rome, where he encountered the work of Domenico Zampieri, called Domenichino, and Guido Reni. The Counter-Reformation's renewed emphasis on the veneration of the Madonna increased the appetite for Marian art throughout Italy, but particularly in the Eternal City. The vogue for moving depictions of the Madonna, such as the present work, prompted the artist to create numerous pictures of this type for sale on the open market, rendering their finish formulaic on occasion. This painting, however, is both exquisitely executed and the only known version of the composition.

Sassoferrato was absorbed by the act of copying the works of earlier masters, including Albrecht Dürer, Titian, and, above all, Raphael. Dürer's influence can be detected in the Madonna's pose, with her head tilted toward her proper right shoulder and half-closed eyes, both of which relate to motifs in the German master's *Virgin with the Pear* of 1512 in the Kunsthistorisches Museum, Vienna (fig. 1). A comparable depiction of the Madonna by Sassoferrato, though smaller scale, that likewise evidences the influence of Dürer's *Virgin*, sold at Sotheby's, New York, in January 2008.[3]



FIG. 1 ALBRECHT DÜRER, *VIRGIN WITH THE PEAR*, OIL ON PANEL, 19 1/2 BY 14 3/4 IN. (49.3 BY 37.4 CM). VIENNA, KUNSTHISTORISCHES MUSEUM, GEMÄLDEGALERIE, INV. NO. 848.

According to a label on the painting's *verso*, this work was acquired by Henry Currie Leigh-Bennett in December 1880. Leigh-Bennett was a Conservative member of Parliament for the English constituency of Chertsey from 1897 until his death in 1903. Alongside his political duties, he was a director at the London and South Western Railway and a fellow of the Royal Society of Literature. Leigh-Bennett inherited Thorpe Place, Chertsey, upon the death of his father, Reverend Henry Leigh-Bennett, in 1880. It seems likely that he acquired the present work during a redecoration of the property in the same year. Although the painting was moved from Thorpe Place in the 1920s or 1930s, following the house's sale, it descended in the same family collection until 2012.

When this painting last appeared for sale at Sotheby's London in 2012, Professor François Macé de Lépinay endorsed the attribution to Sassoferrato after first-hand inspection. He suggested that the Madonna may represent the Virgin Annunciate and originally may have hung alongside a pendant depicting the Archangel Gabriel, as is the case for two pictures in the Pinacoteca Comunale, Cesena.[4] We are grateful to Professor Massimo Pulini for endorsing the attribution to Sassoferrato on the basis of digital images.

Please note that this work will be included in the forthcoming catalogue raisonné by François Macé de Lepinay and Vincenzo Mancuso.

[1] F. Russell, "Sassoferrato and his Sources: A Study of Seicento Allegiance," in *Burlington Magazine* 119, no. 895 (October 1977), p. 695.

[2] Russell 1977, p. 695.

[3] New York, Sotheby's, 24 January 2008, lot 70, for $193,000.

[4] F. Macé de Lépinay, in *Giovan Battista Salvi "Il Sassoferrato,"* exhibition catalogue, Cinsello Balsamo 1990, pp. 56, 58-59, cat. nos. 9, 11, both reproduced.

17

PIERRE SUBLEYRAS

Saint-Gilles-du-Gard 1699 - 1749 Rome

PORTRAIT OF FILIPPO BERNUALDO ORSINI (1742-1824) IN HUNGARIAN DRESS

oil on canvas

47 by 35 ½ in.; 119.4 by 90.2 cm

$ 2,000,000-3,000,000

PROVENANCE

Private collection, Switzerland;

Anonymous sale ("The Property of a Gentleman"), London, Christie's, 9 April 1990, lot 45;

Where acquired by Colnaghi, Bruno Meissner, Newhouse, and Stair Sainty;

From whom acquired by BNP & Finacor Art, August 1990;

By whom anonymously sold, New York, Christie's, 29 January 1999, lot 44;

Where acquired by by Jordan and Thomas A. Saunders III.

EXHIBITED

Philadelphia Museum of Art; Houston, Museum of Fine Arts, *The Splendor of 18th-Century Rome,* 16 March - 17 September 2000, no. 285;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 25.

LITERATURE

N.H.J. Hall (ed.), *Colnaghi in America*, New York 1992, pp. 88-89, reproduced;

G. Sestieri, *Repertorio della Pittura Romana della Fine del Seicento e del Settecento*, Turin 1994, vol. III, reproduced fig. 1052;

A. Wintermute, *The French Portrait, 1550-1850*, exhibition catalogue, New York 1996, pp. 44, 46, reproduced fig. 31;

P. Rosenberg, "Subleyras: douze ans après l'exposition de Paris et de Rome," in *Scritti di Archaeologia e Storia dell'arte in onore di Carlo Pietrangeli,* Rome 1997, p. 39, reproduced fig. 40;

A. Baron, "Adjugé," in *L'estampille-L'Objet d'art* (March 1999), p. 22, reproduced;

R. Lattuada, *Dipinti della Collezione D'Errico di Palazzo San Gervasio a Matera,* Naples 1999, p. 44, reproduced fig. 1;

P. Rosenberg, in *Art in Rome in the Eighteenth Century*, exhibition catalogue, Philadelphia 2000, pp. 437-438, reproduced;

F. Petrucci, *Pittura di Ritratto a Roma, Il Settecento,* Rome 2010, vol. I, p. 79, reproduced fig. 84; vol. III, p. 876, reproduced fig. 1283;

Sfida al Barocco, 1680-1750, Roma, Torino, Parigi, exhibition catalogue, Genoa 2020, p. 213;

S. Cordier, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 109-111, 174, cat. no. 25, reproduced;

N. Lesur, *Pierre Subleyras, 1699-1749*, Paris 2023, pp. 175-176, 399, cat. no. 431 P, reproduced.



Pierre Subleyras painted this magnificent portrait of Filippo Bernualdo Orsini (1742-1824), later the 16th Duke of Gravina, *circa* 1746. The artist depicts the recently-identified young sitter in the resplendent crimson uniform of a Hungarian magnate. Even though he is only about four years old, the child strikes the commanding pose of a military officer, foreshadowing his destiny as heir to a noble lineage. This regal yet intimate composition combines a tender portrayal of childhood with the grandeur of Baroque state portraiture.

Although born in France and trained at the Académie Royale in Paris, Pierre Subleyras spent nearly his entire career in Italy. After winning the prestigious Prix de Rome in 1727, he settled permanently in the Eternal City, where he swiftly rose to prominence as one of Rome's most sought-after painters, whose distinguished clientele included princes, cardinals, scholars, and aristocrats.

Since 1990, when Everett Fahy first recognized this portrait as a rediscovered masterpiece by Subleyras, the attribution has been universally endorsed. However, the young boy's identity remained debated. Alastair Lang identified the boy's clothing as Hungarian and speculated that the young sitter could be Prince Paul Anton II von Esterhazy (1738-1794). Yet, with no evidence indicating that Prince Esterhazy was in Italy *circa* 1740-1745 (the dating proposed by Pierre Rosenberg), the mystery of the boy's identity remained unsolved. Bianca Riccio later hypothesized that the portrait depicts a member of the Odescalchi family, members of whom patronized Subleyras on more than one occasion.[1] Nicolas Lesure, in his recent catalogue raisonné of Subleyras's *œuvre*, convincingly identified the young sitter as Filippo Bernualdo Orsini (related to the Odescalchi through his mother).

Filippo Bernualdo was the son of Cardinal Domenico Orsini and Princess Paola Erba Odescalchi, both scions of Italy's papal nobility. The Odescalchi family had deeply rooted ties to Hungary: Filippo's mother was the eldest daughter of Baldassare Erba Odescalchi (1683–1746), whose titles included Prince of the Holy Roman Empire, Magnate of Hungary, and Duke of Syrmia. Hereditary and transmissible to heirs of both sexes, the title of Hungarian magnate would eventually belong to the young boy. Thus, his Hungarian dress, a style rarely seen in Rome, serves as a striking visual reminder of his dynastic inheritance. Notably, Filippo Bernualdo is depicted wearing the same outfit in a 1746 group portrait by Marco Benefial that also features his twin sister Giacinta Orsini and a posthumous portrayal of their mother (fig. 1).

A testament to the artist's technical mastery and refined style, this composition ingeniously elevates a childhood likeness to the level of dynastic state portrait. Subleyras uses formal conventions of Baroque portraiture—including the billowing drapery that frames the composition at upper right—and imbues them with a youthful presence. A brilliant colorist, Subleyras adroitly captures the rich tonality of the boy's cherry red costume. He also employs a virtuosic array of whites, for which he was widely acclaimed, in the snow-white feathers, silvery silk brocade, pearlescent lace, glistening furs, and powdered wig.





FIG. 1 MARCO BENEFIAL, *PAOLA ERBA ODESCALCHI ORSINI WITH HER CHILDREN GIACINTA AND FILIPPO BERNUALDO*, OIL ON CANVAS. ROME, MUSEO DI ROMA, INV. NO. MR 16957.

At the sitter's feet, a King Charles Spaniel and a brown and white cat engage in a tense territorial standoff over a ring-shaped biscuit, or *gimblette*, a subtle allegory of the boy's future duty as a military leader and mediator of conflict. The *trompe-l'œil* bas-relief behind him derives from François Duquesnoy's *Sleeping Silenus*, a now-lost terracotta frieze that Subleyras may have studied in the Dal Pozzo collection. Duquesnoy's mythological scene, depicting playful putti tormenting a donkey, appears to equate their raucous behavior with youthful immaturity. Likewise, the toys at the young prince's feet—a shuttlecock, kite, drum, and work basket—provide an ironic contrast to his dignified posture and poised demeanor. Together, the symbolic details, underscored by timepiece in his right hand, convey a powerful visual narrative: a poignant reflection on the passage from childhood folly to adult responsibility.

[1] Alastair Lang presented the Esterhazy hypothesis in the Christie's, London 1990 catalogue. The Odescalchi suggestion, first published in Hall 1992, is credited to Bianca Riccio in the Christie's, New York 1999 catalogue. Pierre Rosenberg suggested the work's dating to *circa* 1740-1745 in *Art in Rome* 2000.





18

HENDRIK FRANS VAN LINT, CALLED LO STUDIO

Antwerp 1684 - 1763 Rome

ROME, A VIEW OF SAINT PETER'S SQUARE WITH THE ENTRY OF THE IMPERIAL AMBASSADOR ERCOLE LUDOVICO TURINETTI, MARQUIS OF PRIÉ

signed lower left: · *H · van Lint. F*[*ec*]*i*[*t*]

oil on canvas

22 ¼ by 43 in.; 56.5 by 109.2 cm

$ 800,000-1,200,000

PROVENANCE

Probably commissioned for Ercole Ludovico Turinetti (1658-1726), Marquis of Prié;

Anonymous sale, London, Sotheby's, 9 July 1998, lot 110;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 30.

LITERATURE

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 126-129, 176, cat. no. 30, reproduced.



This procession of magnificent coaches is one of only two known depictions of an ambassador's ceremonial entry in Saint Peter's Square created in the eighteenth century, the golden age of view painting. In its first two decades, the most important commissions for views of Rome went to two Northern artists who had moved to the city: the Dutchman Gaspar van Wittel and his Flemish collaborator Hendrik Frans van Lint, called Lo Studio.[1]

While views of Rome usually show the city's piazzas and thoroughfares populated by everyday life, the most significant works record not just a topographical setting but a specific historical event.[2] In late 1710, the twenty-six-year-old van Lint received the prime commission of his career to date: he was asked to depict the cavalcade of carriages celebrating the so-called public entry of the Imperial ambassador to the Holy See, Ercole Ludovico Turinetti (1658-1726), on Rome's grandest urban theater stage, Saint Peter's Square.

Turinetti (fig. 1) was one of Europe's most important diplomats of the late seventeenth and early eighteenth century. Born into a noble family in Turin in 1658, he began his brilliant career in his early twenties with an appointment as ambassador to London, where he managed to convince King Charles II to recognize the royal status of the House of Savoy. He then spent a decade as Savoy's ambassador to the Imperial court in Vienna, in addition to successful missions to Paris, The Hague, and Berlin. By the time he was sent to Vienna again in 1704, the Habsburgs held him in such deep esteem that the new emperor Joseph I asked Turinetti to enter the Imperial diplomatic service. He served first as Austrian commissioner and plenipotentiary for Italy, then as ambassador to the Holy See.[3]

Every new ambassador to the Holy See was received by the pope in a ceremony known as the first public audience. This event, also called the ambassador's public entry, typically took place many months after his actual arrival in Rome. This allowed the necessary time for extensive preparations, especially the building or refurbishing of the parade coaches leading the procession through the city. The opulence and number of the carriages as well as the splendor of the liveries worn by the ambassador's retinue were seen as a crucial expression of his country's standing. All of this was closely scrutinized by Roman society and compared to the ceremonies staged by his predecessors and other foreign ambassadors.[4]



FIG. 1 MARTIN BERNIGEROTH, *ERCOLE LUDOVICO TURINETTI, MARQUIS OF PRIÉ*, 1711, ENGRAVING, 15 1/4 BY 3 5/8 IN. (15.8 BY 9.1 CM). WOLFENBÜTTEL, HERZOG AUGUST BIBLIOTHEK, INV. NO. A 16938.

Having arrived in Rome in October 1708, Turinetti waited more than two years until, prodded by a direct request from the emperor, he staged his public entry on Sunday, 7 December 1710. A contemporary newspaper report described the event in detail and lavished it with praise: "A comparable assembly of such abundance has never been seen before during similar ceremonies of Imperial ambassadors or those from other kingdoms."[5] In the early afternoon, a procession of more than three hundred carriages slowly made its way from Palazzo del Bufalo in Largo del Nazareno, the ambassadorial residence near the Trevi Fountain, to the Vatican. Pope Clement XI received Turinetti in a closely choreographed ceremony that included the presentation of his credentials and the traditional kissing of the papal foot.



FIG. 2 DETAIL OF THE PRESENT LOT.

The cavalcade was led by the ambassador's parade coaches, each drawn by six horses. The first of these, entirely gilded and seen at right in the painting, did not contain any passengers. It was known as the vanguard coach and transported nothing but the ambassador's credentials, issued by the Holy Roman Emperor. These were displayed on a large velvet cushion, visible through the window (see fig. 2). A group of footmen in matching blue liveries trimmed with silver braid walk behind this coach. In the next carriage, shown in the center of the composition, Turinetti is clearly identifiable. Placed in the position of honor on the right-hand side, he wears the traditional, all-black Imperial court costume with a white scalloped lace cravat (see p. 131). The ambassador had invited the highest-ranking of the seventy prelates and clerics attending the ceremony to travel in his coach. Sitting on Turinetti's left and by the carriage door, they are dressed in violet *mantellettas*, the knee-length sleeveless vestments traditionally worn by Roman Catholic archbishops and bishops. Carlo Francesco Dova, the ambassador's master of the horse, rides immediately behind. The procession then continues with further carriages for the ambassador's guests and family, followed by the coaches of Roman princes, the nobility, and foreign dignitaries.

Ambassadorial cavalcades in Saint Peter's Square—and view paintings recording them—were exceptionally rare for a simple reason: eighteenth-century popes spent only short periods, normally in the winter, staying at the Vatican Palace. For the rest of the year, the Quirinal Palace served as the papal residence and all audiences took place there.[6] The timing of Turinetti's public entry in December therefore created a golden opportunity to commission a view painting showing the dazzling spectacle in front of the monumental façade of Saint Peter's Basilica, embraced by Gian Lorenzo Bernini's colonnades.



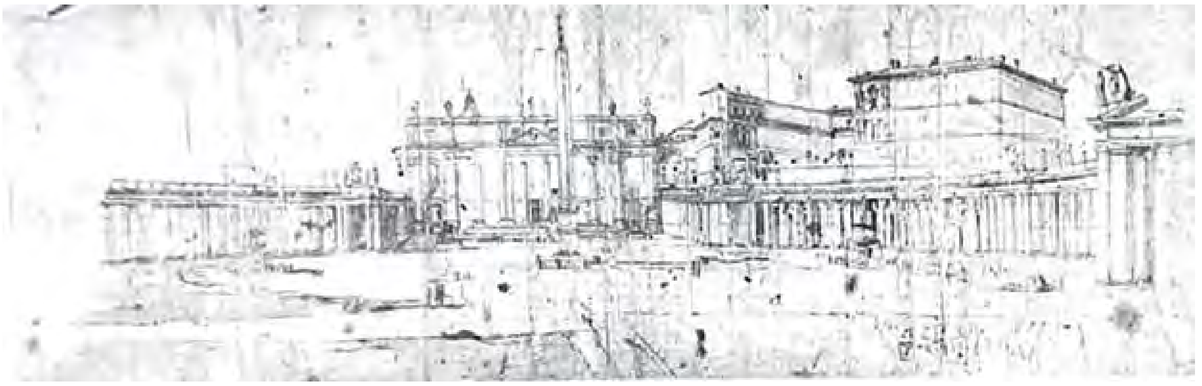


FIG. 3 GASPAR VAN WITTEL, *SAINT PETER'S SQUARE*, C. 1680–84, PEN, INK AND WASH, 15 7/8 BY 51 3/4 IN. (40.2 BY 131.2 CM). ROME, BIBLIOTECA NAZIONALE CENTRALE, INV. NO. DIS.3.VANV.III/4.

For the remarkably precise rendering of the architectural setting, van Lint relied on a highly detailed drawing by his colleague Gaspar van Wittel, with whom he worked closely during this period (fig. 3).[7] Van Lint used the same drawing for a closely related view of Saint Peter's Square, of almost identical measurements but without the coach procession.[8]

On 7 December 1710, van Lint may well have been among the crowd assembled in Saint Peter's Square, observing the cavalcade with the painter's keen eye. His canvas takes full advantage of the artistic possibilities created by the exceptional circumstance of an ambassador's public audience taking place at the Vatican rather than the usual and much less impressive setting of the Quirinal.[9] Almost half a century was to go by until Giovanni Paolo Panini was able to paint a similarly grand reportorial view for the Duc de Choiseul, the French ambassador in Rome (fig. 4).[10]

[1] On their close working relationship, see *Art in Rome in the Eighteenth Century*, exhibition catalogue, E.P. Bowron and J. Rishel (eds.), Houston and London 2000, p. 388, under cat. no. 236.

[2] On reportorial view paintings, see P. Kerber, *Eyewitness Views: Making History in Eighteenth-Century Europe*, Los Angeles 2017, pp. 5-17.

[3] A. Merlotti, "Turinetti di Priero, Ercole Ludovico," in *Dizionario Biografico degli Italiani* 97 (2020).

[4] On the competitive nature of the Imperial ambassadors' public entries, see M. Krummholz, "Habsburgische Propaganda des kaiserlichen Botschafters am päpstlichen Hof am Beispiel des Gesandten Johann Wenzel von Gallas (1714-1719)," in *Repräsentation der Habsburg-Lothringischen Dynastie in Musik, visuellen Medien und Architektur 1618-1918*, W. Telesko (ed.), Vienna 2017, pp. 263-283, at pp. 270-274.

[5] Vienna, Österreichische Nationalbibliothek, inv. no. 77.N.7, *Avvisi italiani, ordinarii, e straordinarii*, 3 January 1711, fol. 2.

[6] On 7 September 1712, Turinetti staged a second coach procession ahead of a public audience with Clement XI at the Quirinal. See R. Giangi, *Esatta relazione della solenne comparsa fatta dall'illustrissimo, ed eccellentissimo signore Ercole Giuseppe Ludovico Turinetti*, Rome 1712.

[7] See *Gaspar van Wittel: I disegni, La collezione della Biblioteca Nazionale di Roma*, M. Breccia Fratadocchi and P. Puglisi (eds.), Rome 2013, pp. 132-133; G. Briganti, in *Gaspar van Wittel*, L. Laureati and L. Trezzani (eds.), Milan 1996, p. 396, cat. no. D314.

[8] 57 by 109 cm. Czech Republic, Vizovice Castle, inv. no. 2237/1822. See A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint: Tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome 1987, p. 60, cat. no. 39.

[9] For two early depictions by Gaspar van Wittel showing an ambassadorial coach procession arriving at the Palazzo del Quirinale (both Rome, Galleria Nazionale d'Arte Antica, Palazzo Barberini, dated 1683 and 1684 respectively), see Briganti, 1996, pp. 142-143, cat. nos. 29-30; *Gaspare Vanvitelli e le origini del vedutismo*, F. Benzi (ed.), exhibition catalogue, Rome and Venice 2002, pp. 88-91, cat. nos. 8-9.

[10] See Kerber 2017, pp. 50-57.



FIG. 4 GIOVANNI PAOLO PANINI, *SAINT PETER'S SQUARE WITH THE ENTRY OF THE DUC DE CHOISEUL*, 1756. OIL ON CANVAS, 65 1/8 BY 87 1/4 IN. (165.5 BY 223 CM). PRIVATE COLLECTION.



19

FRANCESCO GUARDI

Venice 1712 - 1793 Cannaregio

VENICE, A VIEW OF THE PUNTA DELLA DOGANA AND THE CHURCH OF SANTA MARIA DELLA SALUTE; VENICE, A VIEW OF THE CHURCHES OF SAN GIORGIO MAGGIORE AND SANTA MARIA DELLA SALUTE

the latter signed lower center on barrel: *F.G.*

each oil on canvas, a pair

each: 21 ⅛ by 33 ⅞ in.; 53.7 by 86.0 cm

$ 10,000,000-15,000,000

PROVENANCE

Acquired in Venice by Charles Benjamin Caldwell (1809-1896), New Grange, Slane, County Meath, Ireland, early 19th century;

Thence by inheritance to his nephew, Charles Henry Bulwer Caldwell (1863-1942), London;

By whom sold ("The Property of C.H.B. Caldwell, Esq., 3 Audley Square, W.1."), London, Sotheby's, 26 April 1939, lots 143, 146;

Where acquired by H.M. Lee & Sons, Kingston upon Thames, for £1,300 and £1,550, on behalf of Patricia ("Patsy") Rank (1897-1954) and James ("Jimmy") Voase Rank (1881-1952), Druid's Lodge, Wiltshire, and London;

Thence presumably sold by the former upon the death of the latter, between 1952 and 1954;

By whom presumably sold upon the death of her husband, James ("Jimmy") Voase Rank (1881-1952);

Count and Countesse Guy du Boisrouvray, Paris, by 1971;

Their estate sale, New York, Sotheby's, 27 October 1989, lot 71;

Where acquired by a private collector, Europe;

By whom sold ("Property of an European Collector"), New York, Sotheby's, 28 January 2000, lot 83;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Paris, Musée de l'Orangerie, *Venise au dix-huitième siècle*, 21 September - 29 November 1971, nos. 87-88 (lent by a private collector, Paris);

Paris, Musée Jacquemart-André, *Canaletto - Guardi, les deux maîtres de Venise*, 14 September 2012 - 14 January 2013, nos. 29, 30;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, nos. 34, 35.









LITERATURE

R. Bacu, M. Laclotte, A. de Leyritz, and P. Rosenberg, *Venise au dix-huitième siècle*, exhibition catalogue, Paris 1971, pp. 82-83, cat. nos. 87-88, reproduced;

A. Morassi, *Guardi: Antonio e Francesco Guardi*, Venice 1973, vol. I, pp. 242, 244, 390, 401, 534, cat. nos. 421, 484, reproduced pl. 43; vol. II, reproduced figs. 444, 487;

L.R. Bortolatto, *L'opera completa di Francesco Guardi*, Milan 1974, pp. 105, 107, cat. nos. 255, 293, the first reproduced fig. 255;

A. Morassi, *Guardi: I Dipinti*, Milan 1984, vol. I, pp. 242, 244, 390, 401, 534, cat. nos. 421, 484, reproduced pl. 43; vol. II, reproduced figs. 444, 487;

B.A. Kowalczyk, *Canaletto - Guardi, les deux maîtres de Venise*, exhibition catalogue, Paris 2012, pp. 130-133, 195-196, cat. nos. 29, 30, reproduced;

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 140-148, 177-178, cat. nos. 34, 35, reproduced;

D. Succi, *Guardi: Catalogo dei dipinti e disegni inediti*, Azzano Decimo 2021, vol. II, p. 86, under cat. no. 114.

No artist before Francesco Guardi had more perfectly evoked the aqueous light and changeable atmosphere of Venice; arguably, only Turner and Monet have come close since. Guardi was the first painter to understand the pure poetry of the city, and while Canaletto's magnificent and theatrical cityscapes capture its unique architecture and waterways with near photographic precision, Guardi's paintings conjure and distill its magical essence. It is not surprising that Guardi's stature as a painter has only grown in the modern era, as his expressionistic handling of pigment and high-key palette anticipate the art of the Romantic and Impressionist painters rather than look back to a perfected, classical past. For his clientele of Grand Tourists, Guardi provided beautiful images of a city that once home they might never again visit; but today, he invokes a Venice that we can only dream of seeing.

These stunningly well-preserved paintings depict two of the most spectacular views that the city of Venice had to offer its visitors. They once formed part of a suite of four views of the city, which included other famous sites: a *View of the Rialto from the South* (San Diego Museum of Art, inv. no. 1940.77) and a *View of the Piazza San Marco* (formerly with Brod Gallery, London). The four remained together until their 1939 sale in London. While the dating of Guardi's view paintings remains a somewhat complicated endeavor, general consensus is that these two paintings (and the whole group) were executed in the 1770s. The brighter tonality of the paintings, along with a "tidiness" of execution, is seen in other works of this moment, and while Antonio Morassi placed them somewhat broadly in the 1770s, during the artist's "*periodo maturo*," Bozena Anna Kowalczyk dates them more precisely to 1770-1775. Dario Succi largely concurs with this dating, suggesting a slightly later position of 1774-1776, just before Guardi executed the series of canvases depicting the doge performing the various duties of his office, the so-called *Solennità Dogali*, which he dates to 1777-1778.[1]

In the first of the pair, a close view of the tip of the island of Dorsoduro features the Dogana da Mar, the customs house designed by Giuseppe Benoni and built between 1678 and 1682. Appropriately topped with a weathervane of the fickle goddess Fortune, the building formed the center of Venice's commercial empire: each ship that arrived at port was required to register its cargo there. Directly to the right is the splendid monastery and library built by Baldassare Longhena for the Padri Somaschi (now housing the Seminario Patriarcale), but commanding the composition is his undoubted masterpiece, the Basilica of Santa Maria della Salute. With its double dome and signature volute scrolls, it remains even today the most recognizable church in the city (with the exception of San Marco). Farther right is the gothic apse of the Benedictine church of San Gregorio with its cloistered abbey facing the Canal. As the Salute was one of Venice's most famous monuments, this view was naturally among Guardi's most popular; there are a number of variants of the composition, although this is among the very best. Antonio Morassi considered it a prime example "*di ottimo livello*" and "*cospicuo anche per le misure...oltre che per i suoi colori traslucidi*."[2]

The pendant canvas is nothing if not even more spectacular. It offers a sweeping view of the Bacino di San Marco from the island of San Giorgio to the Punta della Dogana with the island of the Giudecca in the distance. In this panoramic composition Guardi captures a number of the city's most famous landmarks. At left is the monastic complex and church of San Giorgio Maggiore, a masterpiece by Andrea Palladio, started in 1566 and completed only after his death. This island church serves as the focal point for the whole Bacino, and the viewpoint that Guardi has chosen replicates the vantage from which all visitors first see the church when standing in the Piazzetta with their backs to the Palazzo Ducale and looking south. The Punta della Dogana and the church of the Salute are reprised here, but at a remove, while in the far distance just to the right of center is the end of the island of the Giudecca with the church of Santa Maria della Presentazione, colloquially known as the "Zitelle," also by Palladio. Guardi heightens the illusion of depth by placing in the foreground a series of five *bragozzi*, or small boats used for fishing in the north Adriatic. A barrel on the third boat from the right is monogrammed by the artist, offering a rare example of a signed Guardi, although its former mate in San Diego is also signed "*F.G.*" on a crate loaded on a small boat.[3]

This wide and dramatic vista of the Bacino from San Giorgio to the Salute was treated by Guardi relatively rarely, with only four known variants. The earliest two iterations seem to be the version in the Terruzzi collection, which Succi dates to the early 1760s[4] and the monumental canvas painted *circa* 1765 or 1770, at Waddesdon Manor, Aylesbury (inv. no. 2212.1). In those paintings, Guardi depicts the full vista, from San Giorgio to the Salute. Much closer to the present canvas, however, is a version in the collection of the Musée Nissim de Camondo, Paris, which spans the same broad view of the Bacino and also replicates the rank of boats in the foreground. The latter is, like the present work, signed in monogram on a barrel.

A NOTE ON PROVENANCE

As discussed above, these two paintings once formed part of a suite of four views of Venice, together with a *View of the Rialto from the South* (San Diego Museum of Art, inv. no. 1940.77), and a *View of the Piazza San Marco* (formerly with Brod Gallery, London). The quartet's earliest recorded owner was Charles Benjamin Caldwell who is reputed to have acquired them on a trip to Venice in the early nineteenth century. The canvases stayed together, passing to Caldwell's nephew and heir Charles Henry Bulwer Caldwell, who sold them, along with another view of the Piazza San Marco of about the same size, in a 1939 sale at Sotheby's, London. The present two canvases were purchased there by the firm of H.E. Lee, dealers in paintings and fine furniture, and have since remained together. The *View of the Rialto* was purchased by the famous art historian Hans Gronau on behalf of the New York firm Knoedler and Son, which sold it the next year to Anne and Amy Putnam, the great patrons of the San Diego Museum of Art. The *View of San Marco* was acquired by E.C. Norris.

Recently discovered, archival evidence shows that the Lees were acting as agents for Mr. and Mrs. James Voase Rank.[5] The Ranks were celebrated horse and dog breeders, and their stables at Druid's Lodge near Salisbury produced a number of champion horses in the 1930s and '40s. They were also collectors of some note, commissioning Sir Alfred Munnings to paint their horses as well as a *Portrait of Mrs. J.V. Rank at Druids' Lodge by the Swimming Pool* (Dedham, Sir Alfred Munnings Art Museum.) They also had a collection of Old Masters, including a panel by George Stubbs, and an important painting by Bernardo Bellotto.[6] After James' death in 1952, his widow sold the art and stables before her demise in 1954.

In the mid-twentieth century, the present canvases were acquired by the distinguished collectors Guy (1903-1980) and Luz (née Mila Patiño Rodríguez; 1909-1958) de Boisrouvray. They had wide interests: in addition to Old Master and Impressionist paintings, the couple collected Pre-Columbian art and illuminated manuscripts (their collection of the latter was donated to the Bibliothèque Nationale, Paris, in 1961). Their posthumous sales held at Sotheby's New York in 1989 included an additional six paintings by Guardi, including a large early *veduta* of the *Island of San Cristoforo with the Islands of San Michele and Murano* (private collection).

[1] In a private correspondence. Most of the series are in the Musée du Louvre, Paris. For a discussion of the group and the dating, see D. Succi, *Francesco Guardi: Itinerario Artistico*, Azzano Decimo 2021, vol. I, pp. 170-213.

[2] "Of the best level" and "also notable for its size...as well as its translucent coloring." See Morassi 1973, pp. 401, 244.

[3] A number of paintings in Guardi's corpus are signed, but it is the exception rather than the rule. Other monogrammed works include the *View of the Cannaregio from the Grand Canal with San Geremia and the Palazzo Labia* (Munich, Alte Pinakothek, inv. no. HUW 8) and the *View of the Rialto with the Palazzo dei Camerlenghi* (Duke of Buccleuch), which is similarly signed on a barrel.

[4] Succi 2021, pp. 86-88, cat. no. 114.

[5] The archives of H. M. Lee & Sons are held by Leeds University and indicate that the paintings (inventory nos. S.9208 and S.9209) were transferred the day after the sale to "Mrs. J.V. Rank" with their corresponding prices from the sale.

[6] Bernardo Bellotto, *Venice, A View of the Grand Canal with the Fabbriche Nuove on the Left*. Sold Sotheby's, London, 6 December, 2017, lot 25, and now in a private collection.



20

JEAN-BAPTISTE SANTERRE

Magny-en-Vexin 1651 - 1717 Paris

YOUNG WOMAN HOLDING A LOVE LETTER

oil on canvas
35 7⁄8 by 29 in.; 91.1 by 73.7 cm

$ 80,000-120,000

PROVENANCE

Possibly acquired by Jean Robert Tronchin (1710-1793), Geneva, in the 18th century (as *La femme au billet doux*);

Claude Réné César (1761-1849), Count of Courtarvel-Pézé (as Mignard, *Portrait of Madame Anne Mansart;* according to an inscribed armorial print affixed to the canvas's *verso*);

Thence by descent and inheritance until anonymously sold, Paris, Sotheby's, 23 June 2004, lot 11;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 23.

LITERATURE

Probably A. Potiquet, *Jean Baptiste Santerre, Peintre, Sa vie et son oeuvre*, Paris 1876, p. 10 (as *Une femme assise, en toilette de bal, tenant une lettre de la main droite*);

S. Cordier, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 102-105, 173-174, cat. no. 23, reproduced.

ENGRAVED

Nicolas Chateau, 1708.



Jean-Baptiste Santerre executed this alluring depiction of a young woman dressed "*à la espagnole*" during the first decade of the eighteenth century. Combining aspects of portraiture and genre painting, Santerre's image is at once personal and full of romantic whimsy. Baraton, in his *Poésies diverses*, encapsulated the graceful charm that defined the artist's aesthetic: "With a marvelous brush, Santerre adds new loveliness to nature's beauty, And all hearts are enchanted by the grace of his paintings."[1]

The refined sitter, appearing lost in reverie, demurely averts her gaze from the viewer. A prominent lace ruff[2] draws attention to her softly-lit oval face, which is framed by her powdered hair and accentuated by a black beret with striking blue plumes. The luxurious black velvet gown with crimson shoulder rolls and gold embroidery speaks to the vogue for "*espagnolette*"[3] attire in the first decade of the eighteenth century, when both actresses at the Comédie Française and guests at masked balls wore such dresses.[4] The sitter's past identification as Charlotte Desmares (1782-1752), a celebrated stage actress and mistress of Philippe II, duke of Orléans, likely reflects this intersection of fashionable trends.

Among Santerre's most popular works, the composition was reproduced in numerous painted copies.[5] Additionally, Nicolas Chateau engraved the figure in 1708 (thus providing a *terminus ante quem* for the canvas's execution) and the Gobelins manufactory produced a woven adaptation in 1726.[6] A quatrain underscoring the image's beguiling character accompanied Chateau's widely-circulated print:

> *Behold, my features are of beauty divine,*
> *My eyes dark and brilliant, my complexion vivid and charming,*
> *But my mind is of a fabric so fine,*
> *That I only give it to the most subtle lover.*[7]

The shroud of amorous mystery to which the poem alludes is underscored by the inclusion of the sealed letter.[8] Adopted from seventeenth-century genre paintings that focused on epistolary exchange,[9] the motif firmly situates the image in the sentimental realm of the everyday, where glances are stolen, secrets confessed, and hearts made to flutter.

[1] "*D'un pinceau merveilleux, à la belle nature, / Santerre ajoute encore de Nouvelles beautez; / Et tous les cœurs sont enchantez / Par les grâces de sa peinture.*" Quoted in Potiquet 1876, p. 6.

[2] Santerre painted the white collar over the woman's dress, suggesting that he added this component of the sitter's costume late in the work's production. As such, and coupled with the refined execution, the work is almost certainly the composition's prime. See Cordier 2023, p. 105.

[3] On Santerre's treatment of this theme, see C. Lesné and F. Waro, *Jean Baptiste Santerre, 1651-1717*, Magny-en-Vexin 2011, pp. 79-81.

[4] In Santerre's 1707 portrait of Madame Pelletier des Forts, the sitter is similarly attired, but she holds a black mask, rather than a sealed letter, in her right hand.

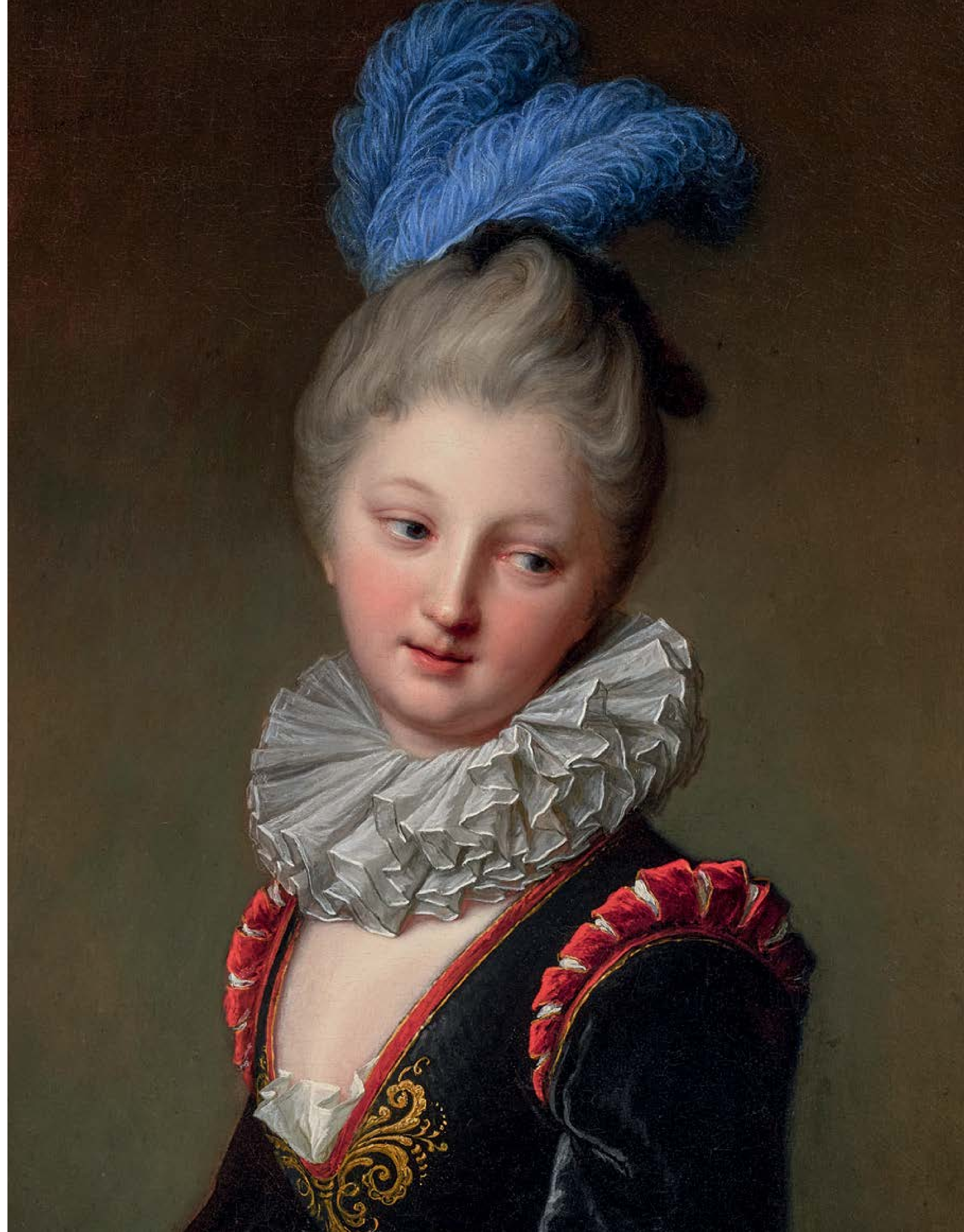
[5] See, for example, versions at Boston's Museum of Fine Arts, inv. no. 47.245, and Paris's Comédie-Française, inv. no. I 0204.

[6] With Jacques Seligmann and Co., New York and Paris, 1933, according to whom the signed cartoon (measuring 38 ½ by 35 ½ in.) was in the collection of the Duke de Marmier. See "A Tapestry Portrait of Great Rarity: Fine *Painting by Weaving*," in *Illustrated London News* (8 April 1933), p. 490.

[7] "*A me voir j'ai les traits d'une beauté divine, / Les yeux noirs et brillants un teint vif et charmant, / Mais j'ai l'esprit formé d'une étoffe si fine, / Que j'en donne à garder au plus subtil amant.*" See for instance, the impression in London's British Museum, inv. no. 1917,1208.2069.

[8] The work has previously been called "*Jeune fille au billet doux*" (*Young Girl with a Love Letter*).

[9] As a favorite protégé of King Louis XIV, Santerre received a pension and lodgings in the Louvre Palace, where he would have had easy access to study (and on occasion copy) such works.



21

LOUIS GAUFFIER

Poitiers 1762 - 1801 Livorno

PORTRAIT OF A YOUNG MAN
WITH MOUNT VESUVIUS BEYOND

oil on canvas laid down on panel

4 ⅛ by 3 ⅜ in.; 10.5 by 8.6 cm

$ 40,000-60,000

PROVENANCE

Anonymous sale, Monaco, Sotheby's, 19 June 1992, lot 264;

Where acquired by by Karl Lagerfeld (1933-2019), Paris;

His sale ("Old Master Paintings from the Lagerfeld Collection"), New York, Christie's, 23 May 2000, lot 51;

Where acquired by Johnny van Haeften on behalf of Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025.

LITERATURE

M. Hilaire and P. Stépanoff, *Le voyage en Italie de Louis Gauffier*, exhibition catalogue, Ghent 2022, p. 89, reproduced fig. 6.



(ACTUAL SIZE)

This small-scale portrait is a charming example of Louis Gauffier's oil sketches, many of which can be linked to larger souvenir portraits commissioned by Grand Tourists and soldiers visiting Italy. Here the artist depicts a fashionable young gentleman leaning nonchalantly against a stone ledge with Mount Vesuvius smoking on the horizon beyond, demonstrating his flair for elegant portraiture and atmospheric landscape settings. Although Gauffier visited Naples only once—during a brief trip in September of 1788—its landscape continued to serve as a backdrop for portraits of his cosmopolitan clientele. Indeed, the Bay of Naples, often with Vesuvius simmering in the distance, became a popular portrait motif, lending a sense of picturesque drama and exoticism that Grand Tourists sought to associate with their travels.

The composition of this fashionable portrait sketch is intriguingly reproduced in a composite canvas in the Bowes Museum (fig. 1), which includes nine additional portrait sketches by Gauffier. These may have served either as a repertoire of different poses and backgrounds for prospective clients to choose from, or as a personal record of his completed works—similar to Claude Lorrain's *Liber Veritatis*. Five of the sketches in the Bowes composite have been linked directly to known, full-scale portraits dating from 1796 to 1801, suggesting that the present sketch was likely also executed around the same time and in association with a lost or as-yet untraced painting.

Considered the last major Grand Tour portraitist of the eighteenth century, Gauffier moved to the Eternal City as a young, twenty-two-year-old artist after winning the French Academy's prestigious *Prix de Rome* in 1784. Though he briefly returned to Paris five years later, the turbulence of the Revolution soon drove him back to Italy. Following the execution of Louis XVI in 1793, Gauffier fled anti-French sentiment in Rome and settled in Florence, where he lived and worked as a portraitist until his premature death in 1801. In Florence, Gauffier turned almost exclusively to portraiture, abandoning the historical and mythological subjects of his earlier career. His sitters were chiefly British and French army officers, diplomats, and their families, most of whom were either traveling through Italy or stationed there.



FIG. 1 LOUIS GAUFFIER, *NINE SAMPLE PORTRAITS*, OIL ON CANVAS, 13 1/2 BY 11 1/5 IN. (34.4 BY 29.4 CM). NEWGATE, BOWES MUSEUM, INV. NO. B.M.877.

22

NICOLAS DE LARGILLIÈRE

Paris 1656 - 1746

PORTRAIT OF JEANNE-MARIE DE SACCONIN DE PRAVIEUX AS DIANA

oil on canvas

53 ⅞ by 41 ⅜ in.; 136.8 by 105.1 cm

$ 400,000-600,000

PROVENANCE

Château de l'Aubépin, Saint-Symphorien-de-Laye;

Comte de Chabannes, Château de la Tourette, Éveux, Rhône, *circa* 1920;

Anonymous sale, New York, Sotheby's, 30 January 1997, lot 68A;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 24.

LITERATURE

G. Sortais, Largillierre manuscript (manuscript of a catalogue raisonné of the oeuvre, begun ca. 1912), Cabinet des Estampes, Bibliothèque Nationale, Paris, dossiers Da 58, vol. II, p.14 (as *Portrait of Marguerite Chappuis*);

S. Cordier, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 106-108, cat. no. 24, reproduced.





FIG. 1 HYACINTHE RIGAUD, *PORTAIT OF LOUIS DE FRANCE, DUC DE BOURGOGNE (1682-1712)*, OIL ON CANVAS, 50 3/4 BY 38 1/2 IN. (129.0 BY 98.0 CM). VERSAILLES, CHÂTEAUX DE VERSAILLES ET DE TRIANON, INV. NO. MV2101.

Nicolas de Largillière painted this luminous *portrait historié* of Jeanne-Marie de Sacconin de Pravieux *circa* 1709, by when he had become the preeminent portraitist of the Parisian bourgeoisie and provincial nobility. Unlike some of his contemporaries who favored official court commissions, Largillière cultivated a clientele of magistrates, clergy, and aristocrats outside the immediate orbit of Versailles. Blending allegory and portraiture, Largillière frequently selected mythological or literary personas for his sitters that aligned with their aspirations and virtues. Here depicted in the guise of Diana, goddess of the moon and hunt, the sitter is presented as a paragon of beauty, virtue, courage, and feminine authority.

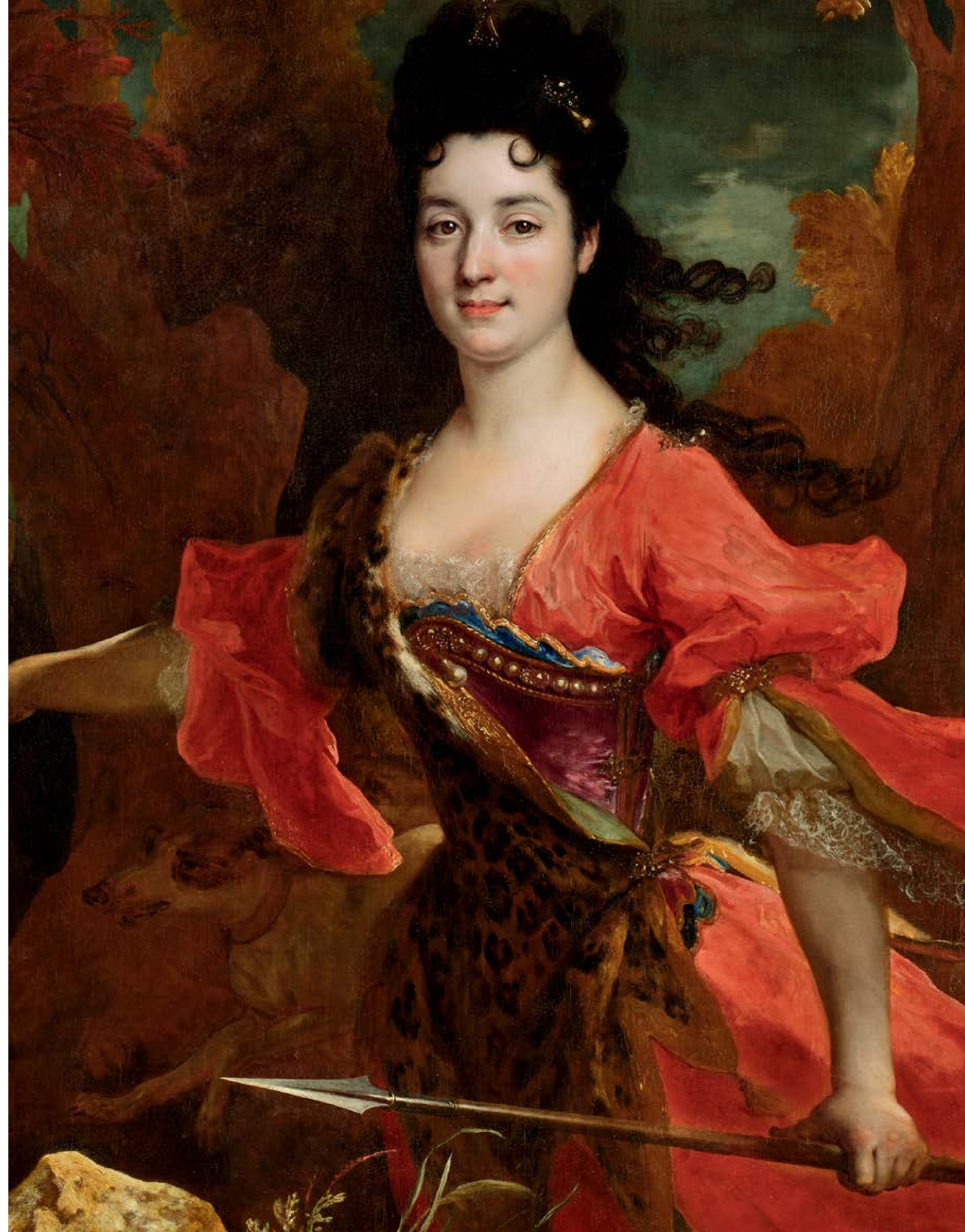
A Lyonnaise aristocrat, Jeanne-Marie de Sacconin de Pravieux was the daughter of Camille de Sacconin, Baron de Barbançois, Seigneur de Pravieux, and Marie Galliat. On 28 October 1722, she married François-Claude-Éléonor Dulieu, Seigneur de Chenevoux, with whom she shared two daughters; she died just four years later in 1726 at the family château in Chevenoux.[1] This portrait, likely commissioned to commemorate her youthful prime, immortalizes her not merely as a noblewoman but as a symbol of elegance and valor.

Rendered with fluid brushwork, the portrait displays Largillière's rare ability to merge psychological presence with allegorical grandeur, transforming his sitters—especially his female patrons—into icons of both personal and mythological significance. He depicts the dark-haired sitter with Diana's traditional attributes: the crescent moon tiara, leopard shawl, hunting spear, and lunging hound. Her garments, rendered in luminous jewel-tones, stand out against the autumnal landscape beyond.

The sitter's confident stance may derive from Hyacinthe Rigaud's celebrated portrait of Louis de France, Duc de Bourgogne (fig. 1) that had been exhibited at the Salon of 1704 shortly before Largillière executed this painting.[2] Underscoring Jeanne-Marie's commanding presence, she gestures in a similarly authoritative manner as the young prince: left hand grasping a weapon, right arm extended. Thus, Largillière elegantly transposes the visual language of military portraiture into the feminine domain.

[1] A. Vachez, *Les châteaux historiques du Roannais-Chenevoux*, Roanne 1892, p. 22.

[2] As suggested in Sylvain 2023.



23

SIR THOMAS LAWRENCE, P.R.A.

Bristol 1769 - 1830 London

PORTRAIT OF MISS JULIA BEATRICE PEEL (1821-1893), DAUGHTER OF PRIME MINISTER SIR ROBERT PEEL, WITH A SPANIEL

oil on canvas

55 7/8 by 44 1/8 in.; 141.9 by 112.1 cm

$ 6,000,000-8,000,000

PROVENANCE

Painted for Sir Robert Peel (1788-1850), 2nd Baronet, Whitehall Gardens, London, and Drayton Manor, Tamworth, Staffordshire, in 1826-1828;

By whose descendants sold ("Under an Order of the High Court of Justice, Chancery Division—By Direction of the Trustees of the Settled Estates of Sir Robert Peel, Bart., of Drayton Manor, Tamworth"), London, Robinson & Fisher, 6 June 1907, lot 179;

Where acquired by Charles John Wertheimer (1842-1911), Park Lane, London, for £8,400;

Sir George Alexander Cooper (1856-1940), 1st Baronet, Hursley Park, Hampshire;

Thence by descent to Sir George James Robertson Cooper (1890-1961), 2nd Baronet, Hursley Park, Hampshire;

By whose trustees sold ("The Property of the Trustees of The Hursley Settlement") London, Christie's, 16 July 1982, lot 71;

Where acquired by Noortman & Brod, Maastricht, London, and New York;

From whom acquired by Renata and Michal Hornstein, Montreal, 1983;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

London, Royal Academy, 1828, no. 77;

Berlin, Königliche Akademie der Künste, *Exhibition of Old English Masters*, 1908, no. 82 (lent by Charles Wertheimer);

London, Thos. Agnew & Sons, *Loan Exhibition of Paintings by Sir Thomas Lawrence, P.R.A., In aid of the Association of the Friends of the Bristol Art Gallery*, 17 May - 23 June 1951, no. 7;

Brighton Art Gallery, *Sir Thomas Lawrence, P.R.A.*, 14 July - 26 August 1951, no. 5 (lent by Sir George Cooper, Bt.);

New York and London, Noortman & Brod, *18th and 19th Century British Paintings*, 12 April - 29 July 1983, no. 8;

New Haven, Yale Center for British Art, *Thomas Lawrence: Regency Power & Brilliance*, 24 February - 5 June 2011, no. 54;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 39.

ENGRAVED

Childhood's Companion, Samuel Cousins, 1833.



LITERATURE

The Life and Correspondence of Sir Thomas Lawrence, K^{T}, D.E. Williams (ed.), London 1831, vol. I, p. 55; vol. II, pp. 483-484, 489-490;

A. Jameson, *Companion to the Most Private Celebrated Galleries of Art in London*, London 1844, p. 374, cat. no. 91;

G. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. I, p. 414;

R.S. Gower, *Sir Thomas Lawrence*, London 1900, p. 154;

Exhibition of Old English Masters, exhibition catalogue, Berlin 1908, n.p., cat. no. 40;

W. Armstrong, *Lawrence*, London 1913, p. 157;

The Private Letters of Sir Robert Peel, G. Peel (ed.), London 1920, p. 82, reproduced;

Loan Exhibition of Paintings by Sir Thomas Lawrence, P.R.A., In aid of the Association of the Friends of the Bristol Art Gallery, exhibition catalogue, London 1951, p. 17, cat. no. 7;

Sir Thomas Lawrence, P.R.A., exhibition catalogue, Brighton 1951, p. 8, cat. no. 5;

K. Garlick, *Sir Thomas Lawrence*, London 1954, p. 53, reproduced pl. 103;

K. Garlick, "A Catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence," in *Walpole Society* 39 (1962-1964), pp. 159-160;

18th and 19th Century British Paintings, exhibition catalogue, New York and London 1983, n.p., cat. no. 8, reproduced;

K. Garlick, *Sir Thomas Lawrence, A Complete Catalogue of the Oil Paintings*, New York and Oxford 1989, p. 251, cat. no. 639, reproduced pl. 92;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 56;

M. Levey, *Sir Thomas Lawrence*, New Haven and London 2005, pp. 8, 276, 285-286, reproduced pl. 153;

C. Albinson, in *Thomas Lawrence: Regency Power & Brilliance*, exhibition catalogue, C. Albinson, P. Funnell, and L. Peltz (eds.), New Haven and London 2010, pp. 286-288, cat. no. 54, reproduced;

C. Yarger, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A. K. Wheelock, Jr. (ed.), New York 2021, pp. 160-163, 179, cat. no. 39, reproduced.

Painted between 1826 and 1828, in the last decade of Lawrence's career, this captivating work portrays a young girl reclining in a landscape with a pet spaniel. A masterpiece of the artist's maturity, it must be counted among his supreme achievements as a painter of children's portraits. The young sitter, Julia Beatrice Peel, then seven years old, was the eldest daughter of the eminent British statesman Sir Robert Peel (1788-1850), then Home Secretary and later Prime Minister in both 1834 and between 1841-1846. A highly distinguished collector and connoisseur, Peel was an enthusiastic patron of Lawrence, commissioning several family portraits from him. By the time this portrait was exhibited at the Royal Academy in 1828, Lawrence was its President and the outstanding portraitist of his generation, an extraordinarily talented artist whose bravura and virtuoso style had made him one of the most famous painters in Europe. In this portrait of the young Miss Peel his remarkable mastery of color and impressionistic brushwork is vividly evident. Lawrence's portraits of children have always been considered among his most popular works. They epitomize the process by which naturalistic and unaffected portrayals such as this, concentrating on the carefree innocence and sweetness of childhood, had supplanted the more formal likenesses of previous generations.

Lawrence portrays the young sitter wearing a bright pink dress and sitting on the ground in a sunlit summery landscape. Cradling a spaniel, she smiles unaffectedly at the viewer and holds out a hand for the dog to lick. Above her a large red awning tied to a tree offers shade. Her features are carefully worked up with Lawrence's customary skill, in contrast with the red and pink color harmonies in the dress and the blues and whites in the sky, which are handled with a noticeable freedom. The same is true of the landscape itself, a reminder of Lawrence's considerable skill in this aspect of his work. Lawrence was reputedly very much at ease with younger sitters, and here perfectly captures Julia's ingenuous good nature. The spaniel in her lap was not, in fact, a Peel family pet, but belonged to John Knowles, the biographer of Henry Fuseli, and was evidently a trusted "model" chosen by Lawrence himself. In Miss Peel's seated outdoors pose, Lawrence may have been influenced by works such as the *Age of Innocence*, *circa* 1785-1788 (London, Tate Gallery, inv. no. N00307) or *Miss Jane Bowles*, *circa* 1775 (fig. 1), in which the sitter also holds a dog, both painted by Sir Joshua Reynolds (1723-1792), his great predecessor as a painter of children. Much more significant, however, is the present canvas's relationship with another masterful Lawrence portrait from almost the same date: *Charles William Lambton* (fig. 2), often called "The Red Boy"—painted in 1825 and today in London's National Gallery. The young Master Lambton, then either six or seven, similarly reclines in a romantic moonlit landscape. Wearing a red suit, he looks not at the spectator, but upward as if in a dreamy reverie. In the young sitters' comfortable contemporary dress—so far removed from the Van Dyck costumes of the eighteenth century—both portraits perfectly encapsulate the new admiration for childhood innocence and must be considered two of Lawrence's greatest achievements in this vein.



FIG. 1 SIR JOSHUA REYNOLDS, P.R.A., *PORTRAIT OF MISS JANE BOWLES WITH A SPANIEL*, OIL ON CANVAS, 35 7/8 BY 27 7/8 IN. (91.0 BY 70.9 CM). LONDON, WALLACE COLLECTION, INV. NO. P36. © THE WALLACE COLLECTION, LONDON

Julia Beatrice Peel's likeness was one of a group of family portraits commissioned by her father Sir Robert from Lawrence around this date.[1] These included his own portrait and that of his father, the first Baronet, both executed in 1825, and the famous second portrait of his wife Julia, Lady Peel (1795-1859; fig. 3), painted in 1826-1827 at the same time as the present canvas and today in The Frick Collection, New York.[2] Begun in 1826, the portrait of Julia Beatrice was not exhibited at the Royal Academy until two years later in 1828, presumably so that it could hang alongside a group of portraits



FIG. 2 SIR THOMAS LAWRENCE, P.R.A., *PORTRAIT OF MASTER CHARLES WILLIAM LAMBTON ("THE RED BOY")*, OIL ON CANVAS, 55 3/8 BY 43 1/2 IN. (140.5 BY 110.6 CM). LONDON, NATIONAL GALLERY, INV. NO. NG6692.

of mothers and their children that Lawrence was showing that year (fig. 4).[3] In total four of his eight submissions in 1828 contained children, with only Julia Beatrice portrayed without her mother.[4] The portrait was well received; the critic in *The Athenaeum*, for example, described it as "a sweet thing, full of animation and innocence,"[5] while that for *Bells Weekly Messenger* opined that the portrait was "one of those delightful paintings in which [Lawrence] gives the simplicity and playfulness of infancy in their most beautiful forms."[6]



FIG. 3 SIR THOMAS LAWRENCE, P.R.A., *PORTRAIT OF JULIA, LADY PEEL*, OIL ON CANVAS, 35 ¾ BY 27 ⅞ IN. (90.8 BY 70.8 CM). NEW YORK, THE FRICK COLLECTION, INV. NO. 1904.1.83.



After its exhibition, Julia's portrait was returned to Lawrence's studio. Peel may have raised concerns about the portrait's lack of "finish" and perhaps hoped that the canvas might be worked up further. Lawrence, however, wrote to him on 28 July: "I am unwilling to disturb its present unity of effect and execution, and intentionally leave very subordinate parts with less character of finishing, because the appearance of facility is not undesirable, where the essential details of the work have received obvious care and attention."[7] This passage reveals a great deal about Lawrence's attitude to his art, especially later in life when his commitment to achieving what he called the necessary "air of accident and unfinish" was not always well understood by his contemporaries. In its mixture of both careful finish and exceptional freedom of brushwork, his portrait of Julia Peel perfectly encapsulated these principles.

Once back from Lawrence's studio, it seems that Julia's portrait hung in Peel's newly built townhouse—complete with a picture gallery—in Whitehall Gardens, where the family moved in 1825. Gustav Waagen saw the painting there and described the canvas as "the charming portrait of a daughter of the late Sir Robert Peel taken as a child." It is not clear exactly when the work was sent to Peel's country seat at Drayton Manor in Tamworth, where it remained until sold in 1907. In 1841 Julia married George Augustus Frederick Villiers (1808-1859), 6th Earl of Jersey, and then in 1865, Charles Brandling (1833-1894) of Middleton Hall in Yorkshire.

[1] See Garlick 1989, pp. 250-251, cat. nos. 636-638.

[2] In 1827 the painting was described by a contemporary critic as "among the highest achievements in modern art."

[3] In January 1826, Peel wrote his wife: "I suppose that little Julia had her second sitting today. Did she behave well, and is any other fixed by Sir Thomas for her to return to him?" See Peel 1920, p. 82.

[4] The other portraits depicted the Marchioness of Londonderry with her son Lord Seaham; the Countess Gower with her daughters; and Lady Georgiana Agar Ellis with her young son Henry.

[5] *Athenaeum*, 7 May 1828, p. 439.

[6] "The Royal Academy," in *Bell's Weekly Messenger*, 11 May 1828, p. 151.

[7] Lawrence to Peel, 28 July 1828. See D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence,* London 1831, vol. I, p. 55; vol. II, p. 483.



FIG. 4 GEORGE SCHARF, *THE ROYAL ACADEMY EXHIBITION OF 1828*, WATERCOLOR ON PAPER, 7 1/2 BY 10 1/4 IN. (18.9 BY 26.0 CM).
LONDON, MUSEUM OF LONDON, INV. NO. 63.86/35. THE PRESENT LOT IS SHOWN ON THE FAR WALL JUST TO THE RIGHT OF CENTER, HIGHLIGHTED IN RED.

24

JOSEPH WERNER THE YOUNGER

Bern 1637 - 1710

DIANA BATHING

signed and dated on a piece of paper formerly affixed to the verso of the vellum sheet: *JWerner fecit / Ao 1668.*
gouache on vellum
4 ¾ by 3 ¾ in.; 12.1 by 9.5 cm

$ 200,000-300,000

PROVENANCE

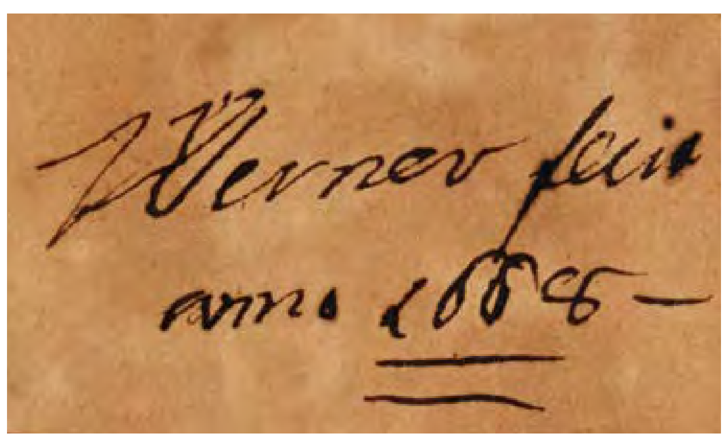
Albercio XII d'Este, Prince of Barbiano and Belgiojoso (1725-1813) (according to an old printed label on the *verso*);

Anonymous sale, New York, Sotheby's, 28 January 2000, lot 48;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025.



VERSO OF THE PRESENT LOT



(ACTUAL SIZE)

Joseph Werner the Younger painted this exquisite mythological scene in 1668, soon after his arrival in Augsburg from Versailles. Although a remarkably versatile artist—working across genres and media, he produced ceiling allegories as well as small-scale drawings and etchings—Werner excelled in miniature painting. Rendered with great technical finesse and calligraphic precision, the present work on vellum displays characteristics highly prized by seventeenth-century collectors. Described by Jean Bahier as "Masterpieces without parallel with marvelous figures...Paintings that delight both the eye and the mind," Werner's miniatures even prompted the French poet to rhetorically ask: "Were they made by a hand human or divine?"[1]

As if situated before a baroque stage set, Diana sits by a serene pool of water, a pristine setting that likely reflects contemporary interest in the generative power of the natural environment. The goddess of the hunt has disrobed and cast aside her quiver and bows, seen abandoned at left beside her fur-trimmed cloak. Having removed her white and blue garments, she bends over to unbuckle her right sandal, her final remaining article of clothing. A bearded figure (perhaps a river god) peers into the rocky enclosure, suggesting that the viewer may similarly take voyeuristic pleasure from witnessing the intimate moment.

Werner's peripatetic career spanned Switzerland, Italy, France, and Germany. After training in the workshop of his father, Joseph Werner the Elder, and then working as an apprentice in Frankfurt under Matthäus Merian the Younger, Werner the Younger spent two years in the early 1650s in Italy, where he seems to have come into contact with Carlo Maratti, Andrea Sacchi, Nicolas Poussin, and Salvator Rosa.[2] In 1662, Louis XIV summoned Werner to France, where he worked primarily as a portraitist, frequently portraying his sitters in the guise of mythological gods and goddesses. His allegorical depictions of the French King as Apollo and his wife Maria Teresa as Diana engendered further commissions from members of their court.[3] From France, Werner relocated to Augsburg, then the leading artistic center of southern Germany, and executed the present work soon after his arrival. He spent his later years between his native Bern, where he established an academy (one of the few at the time open to women); Vienna, where he produced portrait miniatures of the Imperial family; and Berlin, where in 1696 Elector Frederick III of Brandenburg appointed him inaugural director of the city's painting academy.

[1] "*Chefs-d'oeuvre sans pareils, merveilleuses figures, / Divins charmes des yeux, aimables mignatures, / Tableaux qui ravissez et la veue et l'esprit, / Fust-ce la main d'un homme ou d'un dieu qui vous fit?*" So Bahier opened his 1671 encomium in praise of Werner's works in the collection of Eustache Quinault. Quoted in J. Glaesemer, *Joseph Werner, 1637-1710*, Zurich 1974, p. 82.

[2] The only known work from Werner's Italian stay is a miniature in which the artist shows himself before an easel that displays a monochrome depiction of a lion and three cherubs. London, Victoria & Albert Museum, inv. no. P.168-1931.

[3] Versailles, Musée du Château, inv. nos. 815, 817. They originally may have been integrated into an elaborate cabinet commissioned from Domenico de Cucci.



25

AMBROSIUS BOSSCHAERT THE ELDER

Antwerp 1573 - 1621 The Hague

STILL LIFE WITH TULIPS, ROSES, NARCISSI, AND OTHER FLOWERS IN A GLASS BEAKER

signed lower left: · *A.B* ·

oil on copper

9 ⅞ by 6 ⅝ in.; 25.1 by 16.8 cm

$ 2,000,000-3,000,000

PROVENANCE

Hungarian noble family, by the late 19th century;

From whom acquired by a private collector, *circa* 1955;

Thence by descent to Roman Herzig, Vienna;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 2013.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 2.

LITERATURE

L. J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruit*, Leigh-on-Sea 1960, p. 61, cat. no. 16, reproduced pl. 10;

A.K. Wheelock Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 23-25, 164, cat. no. 2, reproduced.



Painted *circa* 1614, this exquisite still life embodies the brilliance and clarity of Ambrosius Bosschaert the Elder's finest pictures. A pioneer of the specialist genre of flower painting, Bosschaert presents an exquisite bouquet composed of flowers that bloom at different times of the year—an impossibility made utterly convincing by his meticulous technique. Like many of his best works, the present painting is executed on copper, an expensive support that enabled him to achieve an exquisite gloss and delicacy of finish. Each petal and leaf is rendered with astonishing precision and a keen sense of observation extends to the creatures inhabiting the scene: a fly, perched on the stone ledge at lower right, serves to counterbalance the artist's monogram at lower left; a caterpillar inches along the stem of a blue columbine; and a delicate butterfly alights on a tulip.

Arranged in a studded glass beaker, the bouquet includes an assortment of blooms, some of which, though common today, were extremely rare in the early seventeenth century. These spectacular specimens include a pink cyclamen with variegated leaves, a deep red autumn pheasant's eye, a large yellow double kingcup (or marsh marigold), and a pair of flame tulips. Tulips in particular were passionately collected and traded, with some of the more exotic varieties (like flame tulips) selling for astronomical prices. A number of these blossoms, including the pink rose at the top of the arrangement and the red-and-white tulip at left, appear in other works by the artist, suggesting that Bosschaert relied on drawn studies to compose this harmonious floral display.

This beautifully preserved still life can be dated to 1614 or slightly earlier based on its affinities with two paintings, both of which Bosschaert signed and dated that year: *Still Life with a Basket of Flowers* in the Getty Museum, Los Angeles (inv. no. 83.PC.386), and *Still Life with Flowers in a Roemer* in the National Gallery, London (inv. no. NG6549), which is particularly close in style and execution.[1] Many of the same floral specimens are repeated across the bouquets, including the yellow and white polyanthus narcissus, rose seen from behind, and bluebells.

[1] We are grateful to Dr. Fred G. Meijer who suggested this dating via email correspondence, 2008.



26

OSIAS BEERT THE ELDER

Antwerp *circa* 1580 - 1623

STILL LIFE WITH OYSTERS, LANGOUSTINES, OLIVES, CHESTNUTS AND FAÇON DE VENISE WINE GLASSES

oil on oak panel

22 ⅝ by 32 in.; 57.8 by 81.3 cm

$ 1,500,000-2,000,000

PROVENANCE

Princess von Schwarzenberg, Mainz, *circa* 1800 (according to a label on the *verso*);

Anonymous sale, Paris, Piasa, 24 June 1998, lot 10;

Where acquired by Johnny van Haeften, London;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1998.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 30 March 2023 - 30 January 2025, no. 3.

LITERATURE

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 26-29, 164-165, cat. no. 3, reproduced.



Osias Beert emerged in the first quarter of the seventeenth century as one of the founders of the still life tradition in the Netherlands. His highly refined and sumptuous still lifes stand out among those of his Dutch contemporaries Ambrosius Bosschaert the Elder, Jan Brueghel the Elder, and Balthasar van der Ast. This ambitious composition is centered around a pewter platter displaying eight glistening oysters. Surrounding this central showpiece are other meticulously painted delicacies including crayfish, raisins, preserved figs, almonds, olives, and delicate glassware presumably filled with imported Spanish or Italian wine. The deep vermillion of the crayfish offers a particularly successful counterpoint to the colorful tones of the imported Wan-Li platter, a type of Chinese *kraak* porcelain popular in the Netherlands at the time among the merchant class.

Beert was probably born in Antwerp around 1580 and seems to have lived there until his death in 1623, becoming master of the Painters' Guild in 1602. While his approach to still-life painting can be viewed in parallel with his Antwerp contemporaries Clara Peeters and Jacob van Hulsdonck, Beert employed a crisp white light to brighten his compositions, in which each still-life element is rendered with remarkable clarity, as is so evident in the present work. Although visually distinctive, few of his paintings are signed, and none is dated, thus making an accurate chronology of his *oeuvre* difficult. Based on stylistic similarities with other late pictures, in which Beert expanded the spatial plane to include the edges of the top-viewed tables, this mature work has been dated to the 1610s.[1] The painter trained numerous students (including his own son Osias Beert II) and ran an active workshop, out of which the Antwerp style of still-life painting developed.

[1] The Hague, RKD, image no. 19902.



27

GERRIT DOU

Leiden 1613 - 1675

MAN WRITING BY AN EASEL IN AN ARTIST'S STUDIO

signed on closed book: *GDov*

oil on panel

12 ⅜ by 9 ¾ in.; 31.4 by 24.8 cm

$ 5,000,000-7,000,000

PROVENANCE

Said to be in the collection of King William III (1650-1702);

Gerard Bicker van Zwieten II (1687-1753), The Hague;

His sale, The Hague, 12 April 1741, lot 67;

Where acquired by Hendrik van Heteren (1672-1749), The Hague, for 400 guilders;

Thence by inheritance to his son, Adriaan Leonard van Heteren (1722-1800), The Hague, by 1752;

Thence by descent to Adriaan Leonard van Heteren Gevers (1794-1866), Rotterdam;

From whom acquired *en bloc* by King Louis Napoleon for the Koninklijk Museum (now, the Rijksmuseum), Amsterdam, 8 June 1809;

By whom deaccessioned and sold, Amsterdam, Roos, 4 August 1828, lot 45;

Where acquired by Thomas Emmerson, London, for 510 guilders;

Charles Brind (1788-1848), London;

His estate sale, London, Christie's, 10-12 May 1849, lot 65;

Where acquired by Thomas Baring, MP (1799-1873), London;

Thence by inheritance to his nephew, Thomas George Baring (1826-1904), 1st Earl of Northbrook, London;

Thence by descent to his son, Francis George Baring (1850-1929), 2nd Earl of Northbrook, London;

With Thos. Agnew & Sons, London, 1976;

Michal and Renata Hornstein, Montreal, by 1983;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

London, British Institution, June 1848, no. 151 (lent by Charles Brind, Esq.);

London, Burlington Fine Arts Club, *Exhibition of Pictures by Dutch Masters of the Seventeenth Century*, 1900, no. 27 (lent by the Earl of Northbrook, G.C.S.I.);

Philadelphia Museum of Art; Berlin, Gemäldegalerie; London, Royal Academy of Arts, *Masters of Seventeenth-Century Dutch Genre Painting*, 18 March - 18 November 1984, no. 31;

Berlin, Gemäldegalerie; Amsterdam, Rijksmuseum; London, National Gallery, *Rembrandt: the Master & his Workshop*, 12 September 1991 - 24 May 1992, no. 56;

Washington, D.C., National Gallery of Art; London, Dulwich Picture Gallery; The Hague, Royal Cabinet of Paintings Mauritshuis, *Gerrit Dou 1613-1675: Master Painter in the Age of Rembrandt*, 16 April 2000 - 25 February 2001, no. 3;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 9.



LITERATURE

G. Hoet, *Catalogus of Naamlyst van Schilderyen, met derzelver prijzen zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkogt…*, The Hague 1752, vol. II, p. 454;

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters…*, vol. I, London 1829, pp. 7, 36, cat. nos. 13 and 103;

Catalogue of Pictures by Italian, Spanish, Flemish, Dutch, French and English Masters, with which the Proprietors have Favoured the Institution, exhibition catalogue, London 1848, p. 16, cat. no. 151;

G.F. Waagen, *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss.*, London 1854, vol. II, p. 183;

Lord R. Gower, *The Northbrook Gallery: An Illustrated Descriptive and Historic Account of the Collection of the Earl of Northbrook, G.C.S.I.*, London 1885, p. 31;

W.H.J. Weale and J.P. Richter, *A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook*, London 1889, p. 43, cat. no. 53

Exhibition of Pictures by Dutch Masters of the Seventeenth Century, exhibition catalogue, London 1900, pp. 27-28, cat. no. 27;

W. Martin, *Het leven en de werken van Gerrit Dou, beschouwd in verband met het schildersleven van zijn tijd*, Leiden 1901, p. 190, cat. no. 56;

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century,* vol. I, London 1908, p. 360, cat. no. 54;

W. Martin, *Gérard Dou, sa vie et son œuvre,* Paris 1911, p. 166, cat. no. 19 (as "Vieillard écrivant, le père de Rembrandt");

W. Martin, *Gerard Dou: des Meisters Gemälde,* Stuttgart and Berlin 1913, pp. 63, 191, reproduced (as "The Father of Rembrandt writing");

K. Bauch, *Der frühe Rembrandt und seine Zeit,* Berlin 1960, p. 218;

Master Paintings: Recent Acquisitions, exhibition catalogue, London 1976, p. 8, cat. no. 10, reproduced;

W. Sumowski, *Gemälde der Rembrandt-Schüler,* vol. I, Landau and Pfalz 1983, p. 530, cat. no. 267;

A. Blankert, in *The Impact of A Genius: Rembrandt, his Pupils and Followers in the Seventeenth Century*, exhibition catalogue, Amsterdam 1983, pp. 18-19, reproduced fig. 6;

R. Hunnewell, *Gerrit Dou's Self Portraits and Depictions of the Artist*, Ph.D. dissertation, Boston University 1983, pp. 172-180, 282, cat. no. 1;

O. Naumann, in *Masters of Seventeenth-Century Dutch Genre Painting*, exhibition catalogue, P.C. Sutton (ed.), Philadelphia 1984, pp. 181-182, cat. no. 31, reproduced pl. 52;

E.J. Sluijter, M. Enklaar, and P. Nieuwenhuizen, *Leidse Fijnschilders, Van Gerrit Dou tot Frans van Mieris de Jonge, 1630-1760*, exhibition catalogue, Zwolle 1988, p. 56, 116, reproduced fig. 22;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 30;

R. Baer, *The Paintings of Gerrit Dou (1613-1675)*, Ph.D. dissertation, New York University 1990, n.p., cat. no. 9, reproduced;

C. Brown, in *Rembrandt: the Master & his Workshop, Paintings*, exhibition catalogue, C. Brown, J. Kelch, and P. van Thiel (eds.), New Haven and London 1991, p. 304, cat. no. 56, reproduced;

A. Chong, in *De Zichtbaere Werelt: schilderkunst uit de Gouden Eeuw in Hollands oudste stad*, exhibition catalogue, Zwolle 1992, p. 238 note 3;

Bilder vom alten Menschen, in der niederländischen und deutschen Kunst 1550-1750, exhibition catalogue, Braunschweig 1993, p. 88, reproduced fig. 80;

W. Sumowski, *Gemälde der Rembrandt-Schüler,* vol. VI, Landau and Pfalz 1994, p. 3596, cat. no. 267;

R. Baer, *Gerrit Dou 1613-1675: Master Painter in the Age of Rembrandt*, exhibition catalogue, New Haven and London 2000, pp. 68-69, cat. no. 3, reproduced;

G. Korevaar, in *Rembrandt's Mother, Myth and Reality,* exhibition catalogue, C. Vogelaar and G. Korevaar (eds.), Zwolle 2005, p. 188, reproduced fig. 136;

J.P.F. Kok, "The 1828 Sale of Paintings from the Rijksmuseum," in *The Rijksmuseum Bulletin* (2009), pp. 288, 299, reproduced fig. 5;

A.E. Waiboer, A.K. Wheelock, Jr., and B. Ducos, *Vermeer and the Masters of Genre Painting*, exhibition catalogue, New Haven and London 2017, p. 56, reproduced fig. 32;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 50-52, 167, cat. no. 9, reproduced.





FIG. 1 REMBRANDT, *TWO OLD MEN DISPUTING*, OIL ON PANEL, 28½ BY 23½ IN. (72.4 BY 59.7 CM). MELBOURNE, NATIONAL GALLERY OF VICTORIA, INV. NO. 349-4. © BRIDGEMAN IMAGES

BY RONNI BAER

This exquisite work by Gerrit Dou, dating *circa* 1631-1632, is among his earliest genre paintings. Seated in a lofty interior lit by a high arch-shaped window, an elderly man sits before an easel, intently writing in a large folio. Daylight illuminates the figure while throwing the recesses of the space into shadow. The unmodulated areas of purple, blue, and aqua are typical of Dou's early work. He used a tiny brush to describe the wrinkles of the old man's face, the shape of his ear, and single specks of gold for the beads on his cap. Other parts of the picture—the wood floorboards; the peeling plaster of the window embrasure and stone column; the table covering painted up to and around the folio—have been rendered with surprisingly thick paint. This combination of broad and fine handling is something Dou would have learned from his master, Rembrandt.

Rembrandt's first pupil, Dou came to work in the Leiden studio of the twenty-two-year-old Rembrandt in 1628, when Dou was just a boy of fifteen. By that time, Rembrandt had already painted self-portraits, portraits, *tronies*, genre scenes, and history subjects and had made his first foray into printmaking. Dou would have seen Rembrandt's paintings of *Two Old Men Disputing* (fig. 1) and *Artist in his Studio* (fig. 2), both datable to around 1628 and both of which would influence details in *Man Writing by an Easel*. Most notably, in Dou's painting, the relatively roughly painted floorboards and the easel with a large panel on it, whose edge is defined by a thin light line and whose back is to the viewer, find their direct sources in Rembrandt's Boston painting (fig. 2). The still life components of a book with candlestick on it and large globe on the raised table in the background of Dou's work are details found in Rembrandt's Melbourne painting (fig. 1). However, the painstaking and virtuosic description of the various materials and surfaces is Dou's own and presages his mature fine manner of painting (*fijnschilderij*). This, his signature style, would amaze his contemporaries and lead to his spectacular fame.

The close-looking required to appreciate all the details in this small work is perhaps best achieved with the aid of a magnifying glass. In a lecture delivered to the painters of Leiden in 1641, the theorist and artist Philips Angel described Dou's style as combining a meticulousness with a "curious looseness" of brushwork and lauded the "pleasing abundance" that was especially appealing to the connoisseur,



FIG. 2 REMBRANDT, *ARTIST IN HIS STUDIO*, OIL ON PANEL, 9¾ BY 12½ IN. (24.8 BY 31.7 CM). BOSTON, MUSEUM OF FINE ARTS, INV. NO. 39.1838. © BRIDGEMAN IMAGES

or *liefhebber*, of the day. In 1662, the Danish royal physician and scientist Ole Borch reported that Dou tended to use three pairs of glasses to see better. In his compilation of artists' biographies published in the third quarter of the seventeenth century, Joachim von Sandrart noted that Dou began wearing glasses during his thirties. Sandrart emphasized that Dou painted in a manner "never before seen," which was achieved through great diligence and patience. Later, Arnold Houbraken transformed these eyeglasses into magnifying glasses. The old man in Dou's painting, who wears eyeglasses and holds the folio close to his near-sighted eyes, models the best way to appreciate Dou's work.

The sitter wears a fur-trimmed mantle, or *tabbard*, a type of dress associated with seventeenth-century scholars, keeping them warm in drafty interiors. The scholar was a favored theme of Dou's early work and a popular one in the university town of Leiden. Images of books and learned men, painted by several artists based in the city, clearly found an eager market there. Dou's old man also embodies the idea of concentration, another element the painter explored in his early genre paintings, whether it be depicting a figure sharpening a pen, lighting a pipe, peeling an apple, or, as here, writing in a book.

While Dou's painstaking recording of the appearance of things is remarkable, this is clearly an invented image, not a reproduction of an observed scene. Despite the prominent easel, the room does not seem to be an artist's studio but rather a place of study. The many objects—studio props that recur in other of his paintings—are not only included to showcase the artist's virtuosity in rendering the glow of wood or the reflective sheen of metal, but also might have been included for their symbolic value. A snuffed-out candle, globe, books, and violin, whose musical strains fade like wisps of smoke, are often meant to allude to the vanity of human endeavor, especially poignant given the advanced age of the sitter. These items all appear on the left side of the composition, as accessories to his scholarly activities. Separated from them and anchoring the right corner of the painting are a shield, helmet (with feather), drum, and bandolier (with charges). They might be intended to allude to the active life, in contrast to the contemplative, cerebral life of the scholar. This small, carefully crafted painting, then, indebted to the art of Rembrandt, manifests both the burgeoning *fijnschilder* technique and the metaphorical turn of mind that set Dou's art apart from that of his contemporaries and made him a seventeenth-century superstar.

28

JEAN VALETTE-FALGORES, CALLED PENOT

Montauban 1710 - 1777

TROMPE-L'ŒIL OF A LETTER BOARD WITH A VENUS SHELL, A PRINT BY ANTONIO TEMPESTA, SPECTACLES, A QUILL, PENKNIFE, SEALING WAX, A LETTER TO M. DE VILLENEUVE AT PARIS, A COPY OF NOSTRADAMUS AND CUT PIECES OF A QUEEN OF HEARTS

oil on canvas

18 ⅛ by 14 ⅞ in.; 46.0 by 37.8 cm

$ 80,000-120,000

PROVENANCE

Roberto Polo (b. 1951), New York;

By whom sold ("Property from a Collection formed by Roberto Polo sold at the Direction of the Internal Revenue Service"), New York, Sotheby's, 11 January 1990, lot 95;

Where acquired by a private collector, London;

By whom anonymously sold, New York, Sotheby's, 21 May 1998, lot 124;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 22.

LITERATURE

M. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 99-101, 173, cat. no. 22, reproduced.



Jean Valette-Falgores, called Penot, was a French artist of the eighteenth century best known for his *trompe l'œil* still lifes, which were intended to "trick the eye" of the viewer into thinking the image was a three-dimensional object. Here, Valette-Penot has depicted a letter board with numerous objects including a print by Antonio Tempesta, crumpled delicately and pinned beneath a pair of spectacles; a quill and penknife, held beneath a thin, twisting pink ribbon that snakes across the composition; bits of a Queen of Hearts playing card pinned in various places; a copy of Nostradamus; and an unsealed letter next to a bar of red sealing wax. At center is a Venus shell, hanging delicately from a blue ribbon.

The overall effect of the seemingly random arrangement turns out to be a rather harmonious composition, particularly as the colorful ribbons encourage the viewer's eye to move throughout the objects. The shadows and varying textures play off the various forms of light in a playful and interesting manner. Valette-Penot's use of light is particularly interesting in the reflection through the spectacles, as the bright sun reflects off of the print beneath it to distort the shadows of the rims.

Little is known about the early history of this painting, though the objects mostly relate to literary and artistic themes, perhaps signaling the interests of the patron (who, given the address of the letter, likely lived in Paris) and establishing them as an intellectual, interested in history, the arts, religion, and perhaps the natural world, given the shell's central location.

Originally popularized by seventeenth-century by Dutch artists, such as Samuel van Hoogstraten and Cornelius Gijsbrechts, the tradition of *trompe-l' œil* letter board painting became fashionable in the eighteenth century mostly outside of Paris. Louis-Leopold Boilly (see lot 33) was one of its most popular proponents in France. Valette-Penot originally studied as a still life specialist in Toulouse and then traveled to Rome and Paris, but ultimately settled back in his native Montauban where he taught drawing and founded a tapestry manufactory.



29

PIERRE-JACQUES VOLAIRE

Toulon 1729 - 1799 Naples

NOCTURNAL CAPRICCIO OF ROME BURNING

signed and dated lower right: *Le ch[er] p.j. Volaire / fecit in roma 1767.*

oil on canvas

39 ½ by 54 ⅛ in.; 100.3 by 137.5 cm

$ 300,000-500,000

PROVENANCE

Private collection, Europe;

With Bernheimer, Munich, by 1999;

From whom acquired by Jordan and Thomas A. Saunders III, 2000.

EXHIBITED

Munich, Haus der Kunst, *Die Nacht,* 1 November 1998 - 7 February 1999, no. 145;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 36.

LITERATURE

H. Gassner, in *Die Nacht*, exhibition catalogue, E. Billeter, H. Gassner, and C. Vilati (eds.), Munich 1998, p. 250, cat. no. 145, reproduced;

K.O. Bernheimer, *Paintings*, Munich 1999, pp. 60-64, reproduced (as dated 1764);

E. Beck, *Le chevalier Volaire, un peintre français à Naples au XVIII[e] siècle*, Naples 2004, pp. 19-20 (as dated 1764);

I. Kuznetsova and E. Sharnova, *State Pushkin Museum of Fine Arts, Painting Collection, France,* Moscow 2005, p. 75, under cat. no. 61;

E. Beck Saiello, *Pierre Jacques Volaire, 1729-1799, dit le Chevalier Volaire*, Paris 2010, pp. 54, 200, 219, 260, 326, cat. no. P.4, reproduced, and under cat. nos. P.42, P.132, D.54 bis (as dated 1764);

A.K. Wheelock Jr., *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, A.K. Wheelock, Jr. (ed.), exhibition catalogue, New York 2021, pp. 149-152, 178, cat. no. 36, reproduced.



In this imposing nocturnal panorama, Pierre-Jacques Volaire envisions a theatrical inferno engulfing Rome. Executed early in his career during his brief sojourn in the Eternal City, the painting presages Volaire's depictions of Vesuvius mid-eruption, for which he became celebrated. As the English Grand Tourist and collector Henry Blundell opined on the artist's nighttime conflagrations: "No painter ever excelled Volaire in water, fire, and moonlight scenes."[1] The vivid portrayal of human struggle in the face of natural disaster evokes Edmond Burke's notion of the sublime: "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible...is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling."[2]

Volaire combined recognizable Roman landmarks with scenographic license in this imaginary view. At center a raging fire consumes the colonnaded ruins of the Temple of Saturn, to the left of which are structures evoking the circular Temple of Romulus and the terrace of the Port of Ripa Grande, which appear untouched by the blaze. The bright flames contrast starkly with the dark night sky, as thick clouds of smoke billow in the night air. The River Tiber's reflective surface, which silhouettes the foreground figures, magnifies the inferno's luminosity. Fleeing by whatever means possible, men, women, and children—whose small scale further emphasizes the magnitured of the engulfing flames—imbue the picture with a sense of human drama. Several of these figures reappear in other works by Volaire and, as is the case with the kneeling woman who buries her head in her hands at lower center, derive from drawings (see fig. 1)[3] now in the Museum of the Rhode Island School of Design, the sheet is one of several by Volaire formerly in the Lanckoronski collection, Vienna.





FIG. 1 PIERRE-JACQUES VOLAIRE, *KNEELING WOMAN*, 1800S, CRAYON AND WASH TECHNIQUE ON WHITE PAPER, 8⅛ BY 6⅝ IN. (20.5 BY 16.8 CM). PROVIDENCE, RI, RISD MUSEUM, INV. NO. 57.026.

The existence of at least two autograph copies of the present work attests to its compositional success. One version, dated 1769, was previously in the Dominici collection, Rome;[4] another undated version, with variations in the vegetation on the Temple of Romulus and in the clouds of billowing smoke, is in Moscow's Pushkin State Museum.[5] The painting's popularity may have stemmed from its subtle allusion to the Neronian fire that occurred in 64 CE, a catastrophic event that may have offered a historical parallel for the economic devastation that plagued the city during the pontificate of Clement XIII.[6]

Born into a provençal family of artists, Volaire trained as a marine painter, first under his father and then with Claude-Joseph Vernet, with whom Volaire worked for eight years when the older artist produced his *Views of the Ports of France* series.[7] Volaire left Toulon for Rome in 1763, registered in the Academy of Saint Luke in 1764, and was knighted as a "*chevalier*" that same year. His earliest independent works, predominantly seascapes and harbor scenes, date from this period, prior to his departure for Naples later that decade. There, he witnessed several eruptions of Mount Vesuvius, events that became significant cultural touchstones, inspiring countless visual and literary artists. Volaire, whose name became inextricably linked with the subject, depicted the volcanic eruption more than thirty times.

[1] Henry Blundell, *An Account of the Statues, Busts, Bass-Relieves, Cinerary Urns, and other Ancient Marbles, and Paintings, at Ince*, Liverpool 1803, p. 227, under cat. no. 53.

[2] E. Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime ad the Beautiful*, London 1757, p. 13.

[3] Saiello 2010, p. 326, cat. no. D.54 bis, reproduced.

[4] Saiello 2010, p. 219, cat. no. P.42, reproduced.

[5] See Saiello 2010, p. 260, cat. no. P.132, reproduced. Volaire repeated certain architectural and figural elements in a related work in Valletta's National Museum of Art, considered by Picone to be "*una prima redazione*" of the theme. Picone 1978, p. 34.

[6] Cordier 2023, p. 152.

[7] King Louis XV commissioned twenty-four views, of which Vernet completed fifteen that are now divided between Paris's Musée du Louvre and Musée de la Marine, inv. nos. 8292-8307.





30

JOHN WOOTTON

Snitterfield 1686 - 1764 London

WARREN HILL, NEW MARKET, WITH THE KING'S RACEHORSES

signed lower right: *JWootton*

oil on canvas

44 by 61 ⅛ in.; 111.8 by 155.3 cm

$ 600,000-800,000

PROVENANCE

Major Dermot McCalmont (1887-1968), Cheveley Park, Newmarket;

His sale, London, Christie's, 26 November 1920, lot 139;

Where acquired by "Martin," for 57 guineas;

J. Rochelle Thomas (1866-1938), by 1931;

Acquired by John Crichton-Stuart (1881-1947), 4th Marquess of Bute, London, 1932;

Thence by descent until sold (The Bute Sporting Sale), London, Christie's, 27 May 1999, lot 4;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

London, 144 Piccadilly, *Loan Exhibition of Sporting Pictures in Aid of the London Foot Hospital*, 6 - 20 February 1931, no. 7 (lent by J. Rochelle Thomas);

London, The Turf Club, long-term loan, beginning 1969;

London, Kenwood House, *John Wootton, 1682-1764, Landscapes and sporting art in early Georgian England*, 4 July - 30 September 1984, no. 3 (lent by the Marquess of Bute);

Richmond, Virginia Museum of Fine Arts, long-term loan, 2023 - 2025.

LITERATURE

F. Siltzer, *Newmarket: Its Sport and Personalities*, London 1923, pp. 122-123;

The Loan Exhibition of Sporting Pictures in Aid of the London Foot Hospital, exhibition catalogue, London 1931, pp. 6, 10, cat. no. 7;

W.S. Sparrow, *British Sporting Artists from Barlow to Herring*, London 1965, p. 111;

A. Meyer, *John Wootton, 1682-1764, Landscapes and sporting art in early Georgian England*, exhibition catalogue, London 1984, pp. 14, 30, 32-33, cat. no. 3, reproduced;

C. Yarger, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 120-121, 175, cat. no. 28, reproduced.



One of the most celebrated images of early eighteenth-century racing at Newmarket, this is probably the prime, dated to *circa* 1714, of a small number of autograph versions of a highly popular work by John Wootton, the leading sporting artist of his generation. Horseracing had been established at Newmarket since at least the reign of King James I, and by the late seventeenth century the town had established itself as the racing capital of England. From the very earliest days Warren Hill was used as a training ground, and it was here, on the famous gallops, that the leading racehorses of the age were put through their paces—as they still are today.

The view looks north over Newmarket Heath, with the hill sloping gently down to the left, toward the edge of the town. The familiar landmarks of the windmill, just outside of town, and the spire of Saint Mary's Church are clearly seen; beyond, the King's Stand and the King's Stables at the end of the Beacon Course can be glimpsed. On the right the distant tower of Ely Cathedral looms faintly over the horizon, with the undulating, spacious countryside mapped out beyond. In the foreground, an intricately choreographed array of both spectators and racehorses in training populate the scene. Unfortunately, the identity of the principal figures and horses, clearly intended as portraits, have not yet been satisfactorily identified. However, the two grooms riding the grey and bay racehorses at the front of the string returning downhill are wearing the distinctive scarlet Royal livery; while those in the center are dressed in the famous "straw" colors, with their distinguishing blue facings of the Duke of Devonshire. The foreground procession of racehorses, to which these belong, descend the slope having completed their morning exercise; while behind a second string ascends the gallops at full stretch, two abreast.

At the summit of the hill a cluster of mounted spectators gather around a carriage, next to what appears to be a large sedan chair. Arline Meyer suggested this is a reference to the "King's Chair," which was placed in this spot during the reign of Charles II to enable to watch the horses training on the gallops. Charles's, which enthusiasm was largely responsible for the subsequent development of Newmarket as the principal center for racing. The figure standing with his back to the viewer, in the center of the gallops, has traditionally been identified as Tregonwell Frampton (1641-1727), Keeper of the Kings Running Horses at Newmarket for over thirty years and to four successive monarchs. A legendary Newmarket figure, Frampton was posthumously accorded the sobriquet "The Father of the Turf." The artist standing sketching in the foreground is clearly Wootton himself. The fact that the painter regularly attended race meetings at Newmarket, presumably to make preparatory sketches and take portraits of notable racehorses, which comprise the largest and most lucrative part of his early practice, is well documented. Edward Harley, Earl of Oxford's Memorandum Book of 1714 includes an entry for 31 October: "Mr Wootton went away to Newmarket," and another on 9 November: "Mr Wootton came here from Newmarket."[1]

Highly celebrated as a landscape painter by his contemporaries, Wootton received his training under John Wyck (1652-1702) and was responsible for making the domestic production of the genre popular in England; thus paving the way for artists such as Richard Wilson, Thomas Gainsborough, and J.M.W. Turner. As a sporting artist, however, Wootton's Newmarket scenes of race meetings and horses in training initiated a new and distinctive subject form in British art. With topographically specific locations that would have been immediately recognizable to his patrons, he introduced something of the narrative and documentary content of history painting to the genre of landscape. Here, in one of his most successful compositions, his elegant enfilade of horses and grooms, in their colorful silks, demonstrate the clarity with which Wootton was able to record the essential elements within a picture. He simultaneously lends a dignity to what contemporary descriptions of the "politicking" and betting that went on at Newmarket suggest was, in reality, a considerably less gentlemanly scene.

Certainly, Wootton's aristocratic patrons regarded him as without rival as a sporting artist, and he enjoyed a patronage network seemingly unaffected by either family or party loyalties. His Royal benefactors included George II and his estranged son, Frederick, Prince of Wales; and Sir Robert Walpole, who commissioned him to decorate the walls of both Houghton Hall and Downing Street, was as happy to patronize the artist as were members of the Opposition. Walpole's son, Horace, who rarely agreed with his father on such matters, thought Wootton's work of "very capital manner," admiring the way "he both drew and coloured with consummate skill, fire and truth."[2] George Vertue attested to this remarkable reputation, noting that the artist "was in great vogue & favour with many persons of y^{e} greatest quality."[3] Wootton's most notable patrons included the Dukes of Beaufort, Devonshire, Newcastle, and Bedford, as well as the Dukes of Bolton, Rutland, Richmond, and Leeds; the munificent Edward Harley, 2nd Earl of Oxford, who commissioned numerous pictures for Wimpole Hall; and the influential banker, Henry Hoare, at Stourhead.

A slightly larger version of this composition is in the Portland Collection. Painted for Edward Harley, 2nd Earl of Oxford (payment for which is documented in May 1715[4]) the painting was recorded at Welbeck Abbey in 1936 and is now on loan to the National Trust at Wimpole Hall, Cambridgeshire. R.W. Goulding and C.K. Adams, when cataloguing the Portland Collection, recorded three further versions, one of the same size at Castle Howard and two on a smaller scale. One of these was at Latimer House, Buckinghamshire, and subsequently with Balfour and Norman in 1978, and another was at the Jockey Club, from the collection of Lord Wavertree. A related drawing, representing the principal section of the present composition, is in the British Museum. Based on the painting, it is close to the manner of James Seymour, and can possibly be attributed to Thomas Spencer.

[1] Quoted in Meyer 1984, p. 33.

[2] H. Walpole, *Anecdotes of Painting in England*, vol. IV, London 1782, pp. 119-120.

[3] G. Vertue, "Notebooks, Volume III," in *Walpole Society* 22 (1933-1934), p. 34.

[4] London, British Museum, MSS, Portland Loan 29/110, includes Wootton's signed receipt for payment of £43 on 16 May 1715 for the picture formerly at Welbeck.

31

HUBERT ROBERT

Paris 1733 - 1808

CAPRICCIO WITH THE PYRAMID OF MAUPERTUIS

signed and dated lower center on stone: *H. Robert 1798*
oil on canvas
37 ¾ by 47 in.; 95.9 by 119.4 cm

$ 250,000-350,000

PROVENANCE

Alberto Bruni-Tedeschi (1915-1996), Paris;

By whose estate anonymously sold ("Property of a Private European Collector"), New York, Sotheby's, 21 May 1998, lot 133 (as a pair with *Temple of Philosophy at Ermenonville*);

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 37.

LITERATURE

J. de Cayeux, *Hubert Robert et les Jardins*, Paris 1987, pp. 118-119, reproduced fig. 92;

S. Cordier, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 153-155, 178-179, cat. no. 37, reproduced.





FIG. 1 CLAUDE-LOUIS CHATELET, *THE PYRAMID AT THE CHÂTEAU DE MAUPERTUIS*, OIL ON CANVAS, 33 ⁷⁄₈ BY 45 ¹⁄₄ IN. (86.0 BY 115.0 CM). PRIVATE COLLECTION. © BRIDGEMAN IMAGES

Hubert Robert was the pre-eminent French landscape painter of the late eighteenth century, training for over a decade in Rome before establishing himself at the center of the Parisian art world upon his return to the city in 1765. During his early years, Robert developed what would be a life-long fascination with architecture and his many depictions of ruins earned him the sobriquet "*Robert des Ruines*." By the time the artist returned to Paris, he was already successful and well-known. He was accepted as a member of the Academy in 1766 and, in 1778, was appointed designer of the King's gardens and given lodgings in the Louvre. He exhibited regularly at the Salons until 1797 and completed countless commissions for the nobility, aristocracy, and foreign dignitaries throughout his career. He was renowned for his landscapes featuring ancient ruins and beautiful gardens, often incorporating both known and fantastical architectural elements.

This impeccably preserved and mature work by Robert beautifully captures his enchantment with both Ancient Egypt and the architectural ruins. In it, he depicts the real pyramid which was erected in the gardens of the castle at Maupertuis, in the east of Paris, by the marquis de Montesquiou. Designed by the architect Alexandre Brongniart, the pyramid was built between 1775 and 1780, though Robert's painting dates to 1798. Robert himself was a landscape designer, and likely assisted Brongniart and the architect Claude-Nicolas Ledoux with the design of certain aspects of Montesquiou's estate. Indeed Robert and Montesquiou were close, with the latter commissioning a pair of Roman *capricci* from the artist in 1784.[1]





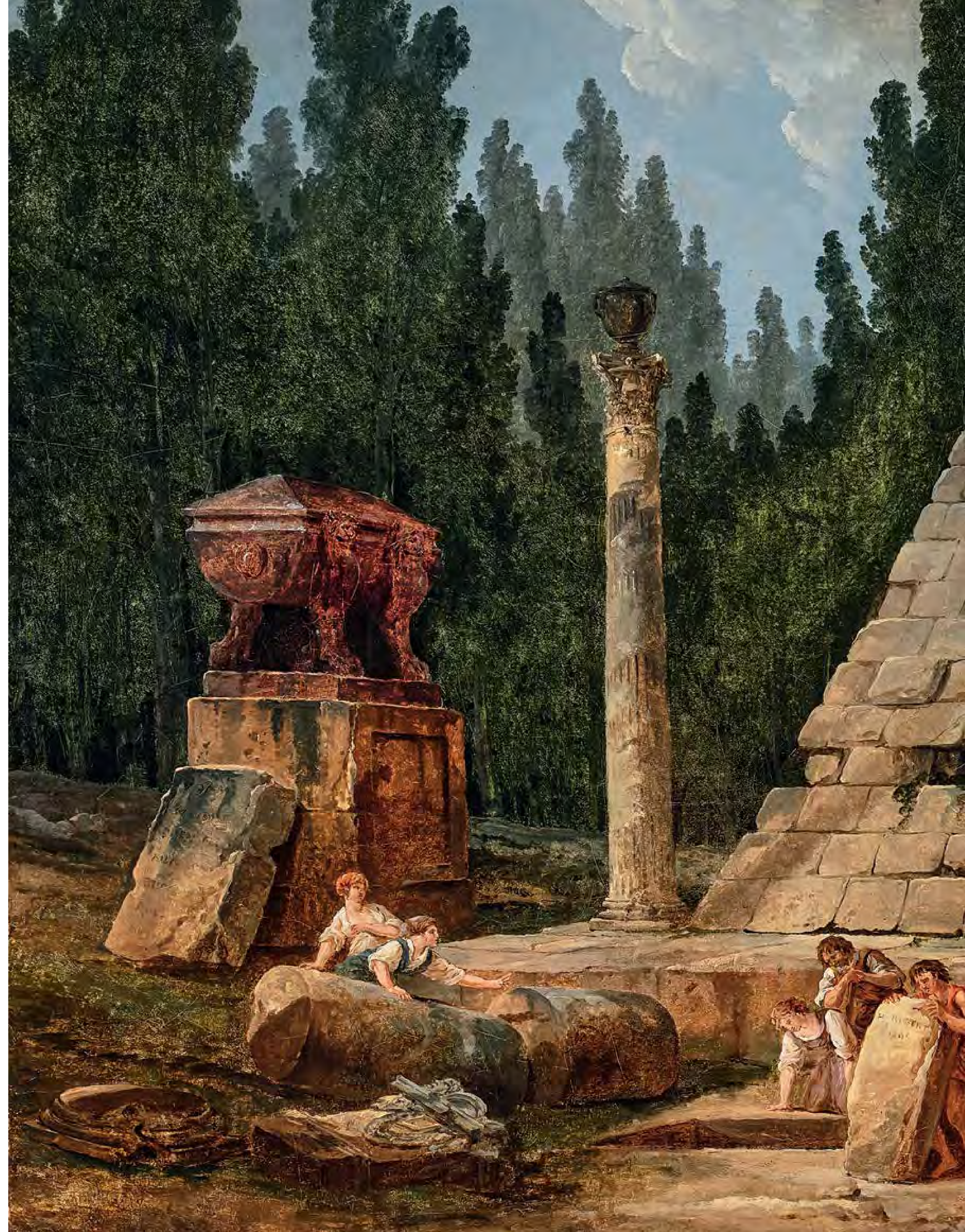
FIG. 2 HUBERT ROBERT, *TEMPLE OF PHILOSOPHY AT ERMENONVILLE*, OIL ON CANVAS,
36 5/8 BY 45 5/8 IN. (93.0 BY 115.8 CM). PRIVATE COLLECTION, SOLD SOTHEBY'S, NEW YORK, 2013.

Though it was recently built, Robert painted the pyramid in a style that evokes an ancient ruin, harkening back to his favorite Italian subject matter. He also allowed himself certain liberties, changing the way the doorway worked and adding a set of stairs and terrace to enhance the composition. In real life there is a pond outside the front of the pyramid, but he has omitted it in order to allow space for the figures in the foreground, creating a harmonious and lively scene. Though the column is similar to the original, the funerary monument to its left is quite different. A painting of the pyramid at Maupertuis by Claude-Louis Chatelet (fig. 1), which follows the garden's design in a more faithful and classical manner, allows us insight into creativity that Robert infused into his composition.[2]

This painting was previously in the Bruni-Tedeschi collection with a pendant that depicted the *Temple at Ermenonville*, another antique-style building set into a French garden that was designed in collaboration with Robert (fig. 2).

[1] Now in the Musée du Louvre, inv. nos. 7636 and 7637.

[2] Previously in the collection of Karl Lagerfeld and sold New York, Christie's, 23 May 2000, lot 72.



32

JEAN BARBAULT

Viarmes 1718 - 1762 Rome

ARTIST COSTUMED AS "THE CHINESE AMBASSADOR" AT THE 1748 ROMAN CARNIVAL MASQUERADE

oil on canvas

25 ½ by 19 ⅛ in.; 64.8 by 48.6 cm

$ 400,000-600,000

PROVENANCE

Commissioned by Jean-François de Troy (1679 - 1752), Rome, 1748 (as part of a series of twenty paintings);

His estate sale, Paris, Pierre Remy, 9 April 1764, lot 287 (the series, as by de Troy);

Jean de Julienne (1686 - 1766), Paris;

His estate sale, Paris, Didot, 10 March 1767, lot 233 (the series, as by de Troy);

Private collection, Paris, by 2006;

With Galerie Sanct Lucas, Vienna, by 2007;

From whom acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 26.

LITERATURE

P. Mantz, "Jean Barbault," in *La chronique des arts et de la curiosité*, March 1863, pp. 157-159 (the series);

J. Guiffrey, "Le peintre Jean Barbault pensionnaire du Roi à l'Académie de France à Rome de 1749 à 1753 et les mascarades des élèves de l'Académie au XVIIIe siècle," in *Bulletin de la Société de l'histoire de l'art français*, 1909, pp. 102-109 and 210-211 (the series);

J. Picault, "Jean Barbault, pensionnaire à l'Académie de France à Rome 1750-1753," in *Bulletin de la Société de l'histoire de l'art français*, 1951, pp. 27-31 (the series);

P. Rosenberg, "Jean Barbault," in *Arte Illustrata*, November 1972, French edition, pp. 447-453, note 11, fig. 12 (the preliminary drawing);

N. Volle and P. Rosenberg, *Jean Barbault 1718-1762,* exhibition catalogue, Beauvais 1974, pp. 26-27 (the series);

S. Boyer in L. Belkaid et al., *Jean Barbault: Le théâtre de la vie italienne*, exhibition catalogue, Strasbourg 2010, pp. 61, 76-77, cat. no. 9, reproduced p. 77;

J.P. Marandel in *Eye for the Sensual: Selections from the Resnick Collection*, exhibition catalogue, Los Angeles 2010, p. 51, under cat. no. 3;

S. Cordier in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 112-114, 174-175, cat. no. 26, reproduced.



Each year during the Roman Carnival celebrations, the young *pensionnaires* at the French Academy, which was established by King Louis XIV for future court artists to reside and receive training, would participate in the masquerade procession through the city. Full of merriment and splendor, the young artists in residence would design decorations and costumes according to a festive theme chosen in coordination with the Director of the Academy as well as officials such as the French Envoy in Rome and the Director of the King's Buildings. The festivities must have been a welcome break from their studies, and records of the events—including drawings and paintings such as the present work—prove the extent of the elaborate and fanciful costumes.

In 1748, the chosen theme, proposed by the artist Joseph-Marie Vien (1716-1809) and enthusiastically supported by the Academy's directory, Jean François de Troy, and the French Ambassador, Cardinal J.F. de Roye de la Rochefoucauld, was "The Caravan of the Sultan to Mecca." This French *turquerie* allowed the artists to dress in sumptuously exotic costumes, all recorded in detail by Vien in a series of engraved drawings (fig. 1). The resulting parade was wildly successful (Pope Benedict XIV was even convinced to watch from the Colonna gardens, rather than the Vatican) and indeed so positively received that after the fact de Troy commissioned a series of twenty paintings recording the costumes from the young *pensionnaire* Jean Barbault.





FIG. 1 JOSEPH MARIE VIEN, *LE GRAND VISIR,* FROM THE SERIES *"CARAVANE DU SULTAN À LA MECQUE..." (CARAVAN OF A SULTAN GOING TO MECCA)*, ETCHING, 7 7/8 BY 5 1/4 IN. (20.2 BY 13.4 CM). NEW YORK, METROPOLITAN MUSEUM OF ART, INV. NO. 33.104.2537.

The artist depicted here stands dramatically in the center of the canvas in an erect position, balancing one foot in front of the other with his right hand at his hip and his gloved left hand held out in a fanciful gesture, fingers held astray. A plain, tonal background allows the elaborate, jewel-toned and glittering costume to shine. Sumptuous yellow and blue silk with gold-threaded details are held together by a large golden belt with a ruby-red jewel at his waist. A scimitar is held below by a chain, swinging horizontally at his hips, while a knife is tucked into the belt. He wears a pagoda-shaped feather hat and long mustache, two elements typical of European *chinoiserie* stereotypes at the time. The billowing pants and scimitar, however, more closely reflect how Middle Eastern dress was represented by the West.

The identity of the artist depicted in the present painting, whose subject was described as *"L'Ambassadeur de la Chine,"* is not recorded, though Nathalie Volle and Pierre Rosenberg have suggested that it could by one of the two Challes, the sculptor Claude Debatisse, or perhaps even the British painter Richard Wilson.[1] The subject was drawn by Vien (fig. 2) as well as by Barbault.[2]



FIG. 2 JOSEPH MARIE VIEN, *L'AMBASSADEUR DE LA CHINE,* FROM THE SERIES *"CARAVANE DU SULTAN À LA MECQUE..." (CARAVAN OF A SULTAN GOING TO MECCA)*, ETCHING, 7 1/2 BY 11 1/8 IN. (19.1 BY 28.2 CM). PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS, INV. NO. DDUT1080.

The group of twenty paintings by Barbault remained in de Troy's possession until his death in Rome in 1752, whereafter his collection and studio contents were transported to Paris and ultimately sold in an estate sale in 1764. In the sale they were erroneously attributed to de Troy himself. They then entered the collection of Jean de Jullienne and were sold in his sale three years later, again as by de Troy. From there, the paintings were dispersed. A number of them were reunited in a 1974-1975 exhibition, though the present work was only rediscovered in a Paris collection, 2006. Another autograph version of the composition is in the Resnick collection in Los Angeles. This appears to be the only instance where two versions of one of the *masques* exist; Sarah Boyer has recently suggested that the Resnick version was a second one that Barbault may have painted for the artist depicted.[3]

[1] See Volle and Rosenberg 1974, p. 41.
[2] See Rosenberg 1972, p. 423, reproduced figs. 12, 14.
[3] See Boyer 2010, p. 76.

33

LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

THE DECEPTIVE SLEEP (LE SOMMEIL TROMPEUR)

signed lower right: *L. Boilly*
oil on canvas
15 ¾ by 12 ¾ in.; 40.0 by 32.4 cm

$ 200,000-300,000

PROVENANCE

Collection d'Yvon, Paris;

Their anonymous sale ("Collection d'un amateur"), Paris, Hôtel Drouot, 27-28 January 1881, lot 4;

Henri Pereire (1841-1932), Paris, by 1898;

Collection Courvoisier, 1924;

T. Grange, London, 1951;

With Eugene V. Thaw Gallery, New York;

Anonymous sale, Monaco, Sotheby's, 18 June 1992, lot 70;

Where acquired by Karl Lagerfeld (1933-2019), Paris;

His sale ("Old Master Paintings from the Lagerfeld Collection"), New York, Christie's, 23 May 2000, lot 141;

Where acquired by Johnny van Haeften on behalf of Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 38.

LITERATURE

P. Larousse, *Grand dictionnaire universel du XIXe siècle*, Paris 1867, p. 877;

H. Harrisse, *L.-L. Boilly, peintre, dessinateur, et lithographe; sa vie et son oeuvre*, Paris 1898, p. 131, cat. no. 511;

E. Bréton and P. Zuber, *Louis-Léopold Boilly, 1761-1845: Le peintre de la société parisienne de Louis XVI à Louis-Philippe*, Paris 2019, vol. II, pp. 508-509, 861, cat. no. 212 P, reproduced;

C. Blumenfeld, *Parfums d'interdit, L'audace sous le pinceau de Jean-Honoré Fragonard, Marguerite Gérard et leurs pairs*, exhibition catalogue, Grasse 2018, p. 80, reproduced;

S. Cordier, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 156-159, 179, cat. no. 38, reproduced.

ENGRAVED

Friedrich-Johann Wolff, Paris, before 1795.





FIG. 1 FRIEDRICH JOHANN WOLFF, AFTER LOUIS LÉOPOLD BOILLY, *LE SOMMEIL TROMPEUR*, STIPPLE AND ETCHING, 18 7/8 BY 13 5/8 IN. (48.2 BY 34.6 CM). LONDON, BRITISH MUSEUM, INV. NO. 1875,0710.407.



FIG. 2 LOUIS LÉOPOLD BOILLY, *LE RÉVEIL PRÉMÉDITÉ*, OIL ON CANVAS, 15 3/8 BY 12 1/4 IN. (39.0 BY 31.0 CM). PRIVATE COLLECTION.

Painted *circa* 1789-1793, this highly-refined picture—at once amorous and amusing—is characteristic of the popular domestic scenes that Boilly produced during his early years in Paris. These *scènes galantes*, scenes treating love and flirtation in the spirit of the *ancien régime*, catered to a taste for seductive and sentimental subjects established by Jean-Honoré Fragonard and Jean-Baptiste Greuze. Here, Boilly invites the viewer into a fashionable bourgeois interior where a young musician, feigning sleep or overcome by creative exhaustion, slumps dramatically at his pianoforte. Dressed in a luminous satin gown that showcases Boilly's virtuoso rendering of fabrics, a young woman furtively enters the room and attempts to steal the book tucked beneath his right arm. Is she his lover? What secrets does the book contain? Is he *really* asleep? Boilly deliberately leaves these questions unanswered, allowing the viewer's literary imagination to complete the narrative.

After arriving in Paris in 1785, Boilly delighted the city's art enthusiasts with his intimate cabinet pictures, which brimmed with social commentary and light-hearted sensuality. These works were avidly collected and frequently engraved, as was the case with the present painting. Friedrich-Johann Wolff engraved the composition (see fig. 1) as one of a pair with *Le Réveil Prémédité* (*The Premeditated Awakening*) (fig. 2).[1] In the pendant scene, the musician has "awoken" from his slumber and flirtatiously embraces the woman's waist, his book seemingly cast aside on the floor.

Le Sommeil Trompeur beautifully displays Boilly's meticulous technique. A specialist in the depiction of featherlight draperies and radiant fabrics with *moiré* reflections, Boilly renders the gleaming satin and pearlescent highlights of the woman's dress with such precision that the rustling of the skirt's fabric is practically audible. The scene's almost stage-like lighting, dramatically illuminating the two figures, enhances its theatricality—an effect reminiscent of seventeenth-century Dutch painters like Gerard ter Borch and Pieter de Hooch, whose genre scenes Boilly modernized for his Parisian audience.

[1] If the two works were originally conceived as a pendants by Boilly or paired by Wolff remains debated.



34

FRANCESCO GUARDI

Venice 1712 - 1793 Cannaregio

VENICE, A VIEW OF THE CHURCH OF THE REDENTORE

oil on canvas
12 ¾ by 20 ¾ in.; 32.4 by 52.7 cm

$ 4,000,000-6,000,000

PROVENANCE

Donald Alexander Smith (1820-1914), 1st Baron Strathcona and Mount Royal;

Thence by descent to Donald Sterling Palmer Howard (1891-1959), 3rd Baron Strathcona and Mount Royal;

Thence by descent and inheritance Mr. and Mrs. Michael Leslie Ogilvie Faber, until 1985;

With Hirschl & Adler Galleries, New York;

From whom acquired by Renata and Michal Hornstein, Montreal, 1985;

By whom sold ("Property of a Private Collector"), New York, Sotheby's, 30 January 1998, lot 64;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 33.

LITERATURE

A. Morassi, "Novità su Francesco Guardi," in *Arte Veneta* 13-14 (1959-1960) pp. 164-165, reproduced fig. 220;

A. Morassi, *Guardi: Antonio e Francesco Guardi*, Venice 1973, vol. I, p. 428, cat. no. 631; vol. II, reproduced fig. 600;

L.R. Bortolatto, *L'opera completa di Francesco Guardi*, Milan 1974, p. 109, cat. no. 336, reproduced;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 44;

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 132-136, 177, cat. no. 33, reproduced.



In addition to his sweeping and bustling views of the Bacino, the Grand Canal, and the Piazza San Marco, Francesco Guardi painted a number of more reflective and intimate views of specific sites in Venice, from the small and remote islands of the lagoon to the city's most famous monuments. As much architectural portraits as studies in form, light, and color, these paintings allowed the artist to create introspective and moody reflections on the quieter corners of the city. In conception and execution, they count among the most original of Guardi's works.

Freely painted in a lush palette of silvery blue, this beautifully rendered painting of the Church of the Redentore is an excellent example of Guardi's *vedute*. Antonio Morassi dated the work to the 1760s, still relatively early in Guardi's career as a *vedutista*.[1] Dario Succi, instead, prefers a later date of execution in the early 1780s. Guardi depicts a small section of the north side of the island of the Giudecca running from the Ponte de la Croce at left, past the Redentore at center, to the Church and Campanile of San Giacomo to the right neither of which still stands. The north side of the Redentore is cast in shadow, suggesting that it is midday. This painting demonstrates a naturalism that Morassi noted is *"in sostanza, assai veristica e decisamente antiaccademica."*[2]

Despite counting among the most important churches in Venice, and certainly the principal sanctuary on the Giudecca, the Redentore was rarely painted by Guardi as a prime subject. Morassi noted only one other rendition of the church, formerly in the Bolchini-Bonom collection, Milan. Another slightly smaller treatment of the subject was in the collection of René Fribourg, New York.[3] The church of the Santissimo Redentore, or simply the Redentore, was one of Andrea Palladio's greatest masterpieces and his last church in the city of Venice. Consecrated in 1592, over a decade after his death, it was built as a votive church in gratitude for deliverance from an outbreak of the plague. Each year the Doge and members of the senate would process across a bridge temporarily connecting the Zattere to the church, a tradition still observed on the third Sunday of July.

[1] See Morassi 1959-1960, p. 165.

[2] "in substance, quite realistic and decidedly anti-academic." See Morassi 1959-1960, p. 165.

[3] Sold London, Sotheby's, 26 June 1963, lot 95, together with its pendant (lot 96), *View of the Punta della Dogana*. Both purchased by the dealer Leonard Koetser.



35

FRANCESCO GUARDI

Venice 1712 - 1793 Cannaregio

CAPRICCIO WITH FIGURES BY A LAGOON, A RUINED ARCH, AND A TEMPLE BEYOND

oil on panel

6 ⅜ by 8 ⅞ in.; 16.2 by 22.5 cm

$ 200,000-300,000

36

FRANCESCO GUARDI

Venice 1712 - 1793 Cannaregio

CAPRICCIO OF A LAGOON WITH FIGURES AND A RUINED ARCH BEYOND

oil on panel

6 ⅜ by 8 ⅞ in.; 16.2 by 22.5 cm

$ 200,000-300,000

PROVENANCE

Luigi Grassi (1858-1937), Florence;

With Schoneman Galleries, New York, by 1948;

Rudolph J. Heinemann (1901-1975), New York;

Mrs. Gilbert Kahn, Westbury, New York;

With Eugene V. Thaw, New York;

Private collection, Mexico City;

Anonymous sale ("Property from a Private Collection"), London, Sotheby's, 7 July 2004, lots 57, 58;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Springfield, Massachusetts, G.W.V. Smith Art Museum, long-term loan;

Louisville, Kentucky, The J.B. Speed Art Museum, *Eighteenth Century Venetian Paintings*, 2 - 29 June 1948, nos. 10, 11 (lent by Schoneman Galleries, New York);

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025.

LITERATURE

A Gallery of XVIII Century Venetian Paintings, exhibition catalogue, Louisville 1948, n.p., cat. nos. 10, 11, reproduced figs. 10, 11;

A. Morassi, *Guardi: Antonio e Francesco Guardi*, Venice 1973, vol. I, pp. 482, 486, under cat. nos. 929, 947;

A. Morassi, *Guardi: I dipinti*, Venice 1984, vol. I, pp. 482, 486, under cat. nos. 929, 947.



(LOT 35)



(LOT 36)



(LOT 35)



(LOT 36)

Nowhere is Francesco Guardi's creative ability more evident than in his imaginary and fantastical landscapes, generally grouped under the broad term "*capricci*." In fact, his fertile imagination conceived not just fanciful ruins—those paintings that are normally associated with the genre—but also courtyards and palaces, ports and shipwrecks. While Guardi was not the first of the Venetian *vedutisti* to create them—Marco Ricci, Canaletto, and Marieschi had all produced such works—Guardi most fully explored their possibilities, producing examples of such varying types and on such a range of scales that the genre has largely become associated with him alone.

The paintings comprising this pair are excellent examples of Guardi's preferred subject for his *capricci*: ruined classical monuments next to lagoon-like bodies of water. They are painted on panel, a support the artist favored for work on this scale, and one that allowed the full effect of his signature rapid brushwork. Guardi paints two ancient archways, overgrown with weeds, set on a quayside, seeming to invent for Venice a Roman past that alone of all the great Italian cities it lacked. These compositions were popular with his contemporaries and even appear in the collection of at least one of his most important clients; John Strange, the British Resident at Venice from 1773-1788, an avid (if critical) patron of Guardi, had at least two such "arch-way" paintings listed in his 1799 sale catalogue.[1]

The compositions themselves are variations on themes that Guardi explored on numerous occasions. The panel with the arch at left, for example, is an adaptation of the architecture in two much larger canvases, one in the Villa Cagnola, Gazzada, as well as a signed painting in a private collection, Milan.[2] The staffage replicates (though with variations of detail and color) that in an upright painting in another Milanese collection.[3] A related drawing by Guardi, although with variations in the figures and no boats, was formerly with Knoedler Gallery, New York.[4] The panel with the ruined arch at right also includes elements that Guardi repeated in other compositions but is most closely connected with another version formerly with Agnew's, London, and whose current location is unknown.[5] In addition, there are two related drawings for this painting, one formerly in the collection of Guy du Boisrouvray[6] and another formerly in the von Wrangell collection.[7]

[1] Strange judged that Guardi had too much "spirit" in his work, and not enough "truth," tendencies that today would be regarded as positives in a painter. See J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800*, New Haven and London 1997, p. 904. In 1799, Strange's large collection of paintings was put up for private sale, and featured numerous paintings by Guardi, including lots 205, "View of an arch-way" and 427, "An arch-way...very small."

[2] The Cagnola painting has been variously dated, with Dario Succi suggesting a tight range of 1778-1780. D. Succi, *Francesco Guardi: Itinerario dell'avventura artistica*, Milan 1993, p. 93. Mitchell Merling, however, dates it to 1770-1775 in his entry on the work in the exhibition catalogue for the 2012-2013 monographic exhibition at the Museo Correr, Venice. See M. Merling, in *Francesco Guardi*, exhibition catalogue, Milan 2012, p. 174, cat. no. 54. For the signed work in the Milanese private collection, see Morassi 1984, vol. I, p. 482, cat. no. 928. Morassi considered it to be quite early, *circa* 1750-1755, a dating at odds with current thinking on Guardi's *capricci*, which scholars now agree seem to have been produced from the mid-1760s onward.

[3] Morassi 1984, vol. I, p. 488, cat. no. 965, reproduced pl. 60.

[4] See A. Morassi, *Guardi, I disegni*, Venice 1993, p. 187, cat. no. 631, reproduced.

[5] Morassi 1984, vol. I, pp. 485-486, cat. no. 947; vol. II, reproduced fig. 838.

[6] Sold Sotheby's, New York, 27 October 1989, lot 74 (as one of a pair).

[7] Sold Sotheby's, London, 24 March 1972, lot 130. See Morassi 1993, p. 187, cat. nos. 636, 637.

37

SALOMON VAN RUYSDAEL

Naarden *circa* 1602 - 1670 Haarlem

RIVER VIEW OF THE VALKHOF AT NIJMEGEN

signed and dated lower center on the boat: *S.v R. 1652*
oil on oak panel
27 ½ by 36 ⅜ in.; 69.9 by 92.4 cm

$ 4,000,000-6,000,000



PROVENANCE

William Hare (1751-1837), Lord Ennismore, later 1st Earl of Listowel, Kingston House, Knightsbridge, acquired *circa* 1800-1815;

Thence by descent until sold ("The Property of the Trustees of the Earl of Listowel Will Trust, Sold by Order of the Trustees"), London, Christie's, 8 July 1983, lot 7;

With John Mitchell and Son, London;

Linda and Gerald Guterman, New York;

Their sale, New York, Sotheby's, 14 January 1988, lot 33;

Where acquired by Renata and Michal Hornstein, Montreal;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

New York, Minskoff Cultural Center, *The Golden Ambience: Dutch Landscape Painting in the Seventeenth Century*, 19 May - 2 June 1985, no. 7 (lent by a private collection, New York);

The Hague, Mauritshuis; Washington, D.C., National Gallery of Art, *Pride of Place: Dutch Cityscapes of the Golden Age*, 11 October 2008 - 3 May 2009, no. 38;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 14.

LITERATURE

W. Liedtke, *The Golden Ambience: Dutch Landscape Painting in the Seventeenth Century*, exhibition catalogue, New York 1985, n.p., cat. no. 7, reproduced;

R.W. Walker, "Dutch Still Lifes: Horns of Plenty," in *ARTnews* (April 1988), p. 21;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 89;

A.K. Wheelock, Jr., in *Pride of Place: Dutch Cityscapes of the Golden Age*, exhibition catalogue, A. van Suchtelen and A.K. Wheelock, Jr. (eds.), Zwolle 2008, pp. 164-165, cat. no. 38, reproduced;

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 70-74, 169, cat. no. 14, reproduced.

"...Ruysdael's charm is undeniable, and the calm lyricism as well as the pictorial subtlety of his river scenes are not easily forgotten."

Seymour Slive[1]

The grand scale, visual lyricism, and exceptional condition of this painting secure it as one of Salomon van Ruysdael's finest works. Showcasing Ruysdael's singular ability to evoke atmosphere with a masterfully harmonious effect, this is undoubtedly the most significant work by the Dutch artist to appear on the market in modern memory. Painted in 1652—four years after the signing of the Treaty of Münster ended the Eighty Years War and secured lasting independence and peace for the Dutch people—this work stands as a testament to the prosperity of the Dutch Republic. Here, Ruysdael captures a serene view of the Valkhof in Nijmegen, a fortress of great historical significance in the Netherlands, and imbues the scene with a captivating sense of timelessness. In every sense of the word, this panel exemplifies the height of Ruysdael's career as well as the seventeenth-century Dutch landscape tradition.

Salomon van Ruysdael was born in Naarden in about 1600-1603 to the carpenter Jacob de Goyer. Like his brother (Isaac van Ruisdael), son (Jacob Salomonsz. van Ruysdael), and nephew (Jacob van Ruisdael), Salomon van Ruysdael specialized in landscape painting.[2] As a young man, Salomon moved to Haarlem, where he joined the painter's guild in 1623 and where he remained active for most of his career. Although details of his artistic training remain uncertain, his early works reveal the influence of Pieter Molyn and Esaias van de Velde, under whom he may have trained. During the late 1620s and 1630s, Ruysdael, like his contemporary Jan van Goyen, embraced the tonal school of landscape painting—favoring softened atmospheric effects and a restrained palette. By the 1640s, his style evolved considerably. He incorporated a more vibrant color scheme with subtle yet varied hues and expansive waterways and vast skies filled with billowing clouds became defining elements of his work. After 1650, his tones brightened even further, and the present painting exemplifies the pinnacle of his mature career.





FIG. 1 JAN VAN GOYEN, *VIEW OF NIJMEGEN*, OIL ON CANVAS, 60 5/8 BY 101 1/2 IN. (154 BY 258 CM). NIJMEGEN, VALKHOLF MUSEUM, INV. NO. C.XVI.6.

A soft, warm light bathes this expansive and tranquil scene. Billowing clouds drift across the vast sky above the river Waal on a particularly peaceful day. Various vessels—rowboats, sailboats, and a ferry laden with cattle, two of which lean over the edge to drink—glide along the gently rippled water, stirred by a light breeze and the sounding of the trumpet of the man on the ferry wearing a brilliant red sash. The river extends into the distance on the left, its banks quietly animated by ports, buildings, and animals. On the right, the Valkhof rises from its ancient foundations, its distinctive façade reflected in the river below. In the sky—a brilliant expanse of blue enriched with delicate hues of lavender, pink, and gold—Ruysdael captures the fleeting shifts of light on a crisp, clear day. His confident brushstrokes, visible in passages of well-preserve impasto, lend depth and texture to the surface of this large panel. His meticulous rendering of architecture, boats, figures, and animals showcases his mastery in blending naturalism with his distinct artistic sensibility.





FIG. 2 ALBERT CUYP, *THE VALKHOF AT NIJMEGEN*, OIL ON PANEL, 19 1/4 BY 29 IN. (48.9 BY 73.7 CM). INDIANAPOLIS MUSEUM OF ART, INV. NO. 43.107.

After Dordrecht, Nijmegen was the second major city encountered when travelling from the North Sea up the river Waal, one of the two principal trade routes on the Rhine that connected the Netherlands and Germany. Towering over a bend in the river, the city was home to the Valkhof, a fortress built by Charlemagne atop ancient Roman ruins with its imposing keep rising above fortified walls. In Ruysdael's time, Nijmegen held considerable patriotic significance to the newly formed Dutch Republic. The city had once been the stronghold of Gaius Julius Civilis, leader of the Batavians, who launched a successful revolt against the Roman Empire in 69 CE. The Batavians, regarded as the forebears of the emerging Dutch Republic, became a symbol of resistance, one that mirrored the Dutch struggle for independence from Spanish rule.

Nijmegen and its hilltop silhouette would have left a lasting impression on a Dutch population largely unaccustomed to elevations higher than a sand dune, and its striking rise above the river Waal captivated the imagination of many seventeenth-century Dutch artists. Among them, Jan van Goyen painted the view on a number of occasions, including a large 1641 canvas (fig. 1) that records a similar



FIG. 3 SALOMON VAN RUYSDAEL, *RIVER VIEW OF NIJMEGEN WITH THE VALKHOLF*, OIL ON CANVAS, 40 7/8 BY 56 5/8 IN. (104 BY 143.8 CM). LEGION OF HONOR, FINE ARTS MUSEUMS OF SAN FRANCISCO, INV. NO. 61.44.36.

view as the present work, albeit with a more restrained tonal range. In about 1652-1654, Albert Cuyp captured Nijmegen from a slightly different angle (fig. 2), suffusing the scene with golden light and populating the foreground with figures and cattle.

Although it remains uncertain whether Salomon van Ruysdael ever traveled to Nijmegen, the city clearly fascinated him, and he explored it with his brush on both canvas and panel. An earlier panel by Ruysdael from 1647 last appeared at auction at Sotheby's London in 2013,[3] while a smaller view on canvas from 1648, formerly in the Kress Collection, is today at the Legion of Honor in San Francisco (fig. 3). Additionally, a larger canvas, signed and indistinctly dated *165*[...], last appeared at auction at Christie's New York on 24 January 2003.[4] In the present example, Ruysdael elevates the hilltop city to an emblematic status, capturing both its historical importance and its beauty.

[1] S. Slive, in *The Pelican History of Art: Dutch Art and Architecture 1600-1800,* vol. XXVII, Baltimore 1966, p. 151.

[2] Salomon and his brother Isaac seemed to have adopted the surname Ruysdael (Ruisdael), perhaps after a small town near Blaricum, the birthplace of their father, or after Castle Ruisschendael. See W. Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, New York 2007, vol. II, p. 801.

[3] Anonymous sale ("The Property of a Private Collector"), London, Sotheby's, 13 July 2003, lot 15.

[4] Offered anonymously ("The Property of an American Corporation"), New York, Christie's, 24 January 2003, lot 16, where unsold.

38

NICOLAES MAES

Dordrecht 1634 - 1693 Amsterdam

PORTRAIT OF A YOUNG GIRL AS A HUNTRESS

signed lower left: *NMAAS*

oil on canvas

42 ½ by 34 ¼ in.; 108.0 by 87.0 cm

$ 300,000-500,000

PROVENANCE

Anonymous sale ("The Property of a Deceased's Estate") London, Sotheby's, 16 December 1999, lot 51;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 17.

LITERATURE

M.R. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 83-85, 170-171, cat. no. 17, reproduced.



In this delightful portrait, Nicolaes Maes, among the most fashionable and prolific portraitists in seventeenth-century Holland, presents a young girl in *all'antica* dress holding a bow and arrow in one hand and a freshly-caught thrush in the other, while a spaniel leaps beside her. The combination of classical and mythological elements demonstrates Maes's rare ability to convey both the sitter's outward charm and inner virtue. In the distance, a grand country house—presumably the sitter's family residence—anchors the fanciful composition, an imaginative blend of portraiture and allegory, in reality.

While not explicitly portrayed in the guise of Diana, goddess of the hunt, the sitter's confident stance and identifying attributes—the hunting tools, game bird, and leaping hound—draw upon the visual language traditionally associated with the deity. Maes infuses the symbolism of the hunt with deeper meaning: the girl's pose and accoutrements also underscore her mental acuity, discipline, and resourcefulness, qualities admired in elite upbringing at the time. The lively spaniel, a recurring motif in Maes's portraits of children, similarly signifies obedience and good training—characteristics that mirror the moral character expected of the sitter, whose attire and pearl jewelry underscores her family's high social standing.

Dr. León Krempel dates the present painting to *circa* 1670-1674, a pivotal moment in Maes's career just prior to his 1673 move from Dordrecht back to Amsterdam, where he had trained in Rembrandt's workshop.[1] During this period, Maes's work took on a new elegance and painterly richness, evident here in the bold coloration and luxurious handling: he renders the rippling velvets, shining satins, ostrich feathers, and soft furs with remarkable flair.

[1] Private correspondence, 2013.



39

LUIS MELÉNDEZ

Naples 1716 - 1780 Madrid

STILL LIFE WITH A CAULIFLOWER, A BASKET WITH EGGS, LEEKS, AND FISH, AND ASSORTED KITCHEN UTENSILS

oil on canvas

19 ¾ by 14 ½ in.; 50.2 by 36.8 cm

$ 5,000,000-8,000,000

PROVENANCE

With Jan Dik, London, 1961;

Georg Schäfer (1896-1975), Schweinfurt, by 1963;

With Thomas Agnew & Sons, London;

Renata and Michal Hornstein, Montreal, 1985;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1999.

EXHIBITED

Raleigh, North Carolina Museum of Art; Dallas, Meadows Museum; New York, National Academy of Design, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, 12 January - 1 September 1985, no. 8;

Madrid, Museo del Prado, *Luis Meléndez: Bodegones*, 17 February - 16 May 2004, no. 11;

Dublin, National Gallery of Ireland, *Luis Meléndez, Still Lifes,* 16 June - 5 September 2004, no. 13;

Washington, D.C., National Gallery of Art; Los Angeles County Museum of Art; Museum of Fine Arts Boston, *Luis Meléndez: Master of the Spanish Still Life*, 17 May 2009 - 9 May 2010, no. 7;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 21.



LITERATURE

H. Soehner, *Spanische Meister, Bayerische Staatsgemälde-sammlungen Alte Pinakothek,* vol. I, Munich 1963, p. 107;

E. Tufts, "Luis Meléndez, Still-Life Painter *Sans-Pareil*," in *Gazette des Beaux-Arts* 100, no. 1366 (November 1982), pp. 158-159, cat. no. 56;

E. Tufts, *Luis Meléndez: Eighteenth-Century Master of the Spanish Still Life, with a Catalogue Raisonné*, Columbia 1985, pp. 96, 98, 178, cat. no. 66, reproduced pl. 66;

Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century, exhibition catalogue, E. Tufts and J.L. Luna (eds.), Dallas 1985, pp. 68-69, cat. no. 8, reproduced;

N. Ayala Mallory, "Dallas: Luis Meléndez, exhibition review," in *Burlington Magazine* 127, no. 985 (April 1985), p. 260;

F.J. Duparc, *The Renata and Michal Hornstein Collection, European Old Masters*, Montreal 1990, unpublished manuscript, n.p., cat. no. 65;

J.L. Luna, *Los alimentos de España en la pintura de bodegones de Luis Meléndez*, Madrid 1995, p. 94, under cat. no. 19, reproduced p. 32;

P. Cherry, in *Luis Meléndez: Bodegones*, exhibition catalogue, P. Cherry and J.L. Luna (eds.), Madrid 2004, pp. 31, 34-35, 40-41, 43, 46, 48, 54, 176-177, cat. no. 11, reproduced;

N. Seseña, in *Luis Meléndez: Bodegones*, exhibition catalogue, P. Cherry and J.L. Luna (eds.), Madrid 2004, pp. 135, 137;

P. Cherry, in *Luis Meléndez, Still Lifes,* exhibition catalogue, P. Cherry and J.L. Luna (eds.), Dublin 2004, pp. 23, 26, 29-31, 33, 35, 38-40, 106-107, 323, cat. no. 13, reproduced;

X. Bray, "Luis Meléndez: Madrid and Dublin, exhibition review," in *Burlington Magazine* 146, no. 1218 (September 2004), p. 642;

M. Weniger *et al.*, *Greco, Velázquez, Goya, Spanische Malerei aus deutschen Sammlungen*, exhibition catalogue, Hamburg, Dresden, and Budapest 2005, pp. 146, 247, under cat. no. 64, reproduced;

P. Cherry, *Luis Meléndez: Still-life Painter*, Madrid 2006, pp. 122, 128, 151, 161, 165-166, 170, 175, 182, 183, 233, 234, 250, 349 note 297, 369 note 7, 537, cat. no. 66, reproduced p. 448;

P. Cherry, in *Luis Meléndez: Master of the Spanish Still Life*, exhibition catalogue, G. Hirschauer and C.A. Metzger (eds.), Washington, D.C. 2009, pp. 20, 25, 26;

N. Seseña, in *Luis Meléndez: Master of the Spanish Still Life*, exhibition catalogue, G. Hirschauer and C.A. Metzger (eds.), Washington, D.C. 2009, pp. 35, 36, 37;

G. Hirschauer and C.A. Metzger, in *Luis Meléndez: Master of the Spanish Still Life*, exhibition catalogue, G. Hirschauer and C.A. Metzger (eds.), Washington, D.C. 2009, pp. 72-73, 84, 166, cat. no. 7, reproduced (with details and an x-ray);

M.R. Harrington, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 96-98, 172-173, cat. no. 21, reproduced.



When this masterpiece by the greatest still-life painter of eighteenth-century Spain was exhibited for the first time, its extraordinary quality was singled out and it was hailed as "a cool and luminous composition in whites, greys, tans and yellows, which contains a mesmerising cauliflower in the foreground that must surely be the most elegant garden vegetable ever depicted."[1] Indeed, the cauliflower—not represented in any other work by Meléndez—is the protagonist of this still life, which Peter Cherry has described as "an unforgettable *tour de force* of his naturalism."[2] Drawing on the tradition of Spanish *bodegon* still life, this painting exemplifies the nuanced complexity of the artist's inventions.

Upright still lifes by Meléndez are among his most accomplished and characteristic works. A confident self-portrait (fig. 1) painted not long after Meléndez joined the Academia de Bellas Artes in Madrid constitutes a rare foray into a genre other than still life and shows his prodigious talent. His celebrated set of forty-four still lifes for the Prince of Asturias—the future King Carlos IV (fig. 2)—for his Cabinet of Natural History, the majority now preserved at the Museo Nacional del Prado, Madrid, includes over a dozen in this format. The compression of lateral space gives the works a concentrated force of three dimensionality, as objects rendered with a remarkable tactile quality fill the visual field. As Cherry has noted, the upright still lifes are in essence Meléndez's "most distinctive type of composition."[3]

There are few differences in content and presentation between the paintings that Meléndez made for the Prince of Asturias and those he painted for other private clients, as can be seen by comparing the kitchen still lifes of the royal series (see, for example, fig. 3), with those of different origins, such as the present painting.[4] This suggests that for Meléndez artistic factors were of overriding importance. Many of his most daring compositions invert the arrangement he generally adopted of placing smaller objects in the foreground with slightly larger ones behind and the largest and tallest in the background. This is one such example in which large shapes dominate the foreground. A version preserved today in the Museo Cerralbo, Madrid, ascribed to an anonymous imitator, changes the format from vertical to horizontal, simplifying the objects and diminishing their subtlety.[5]



FIG. 1 LUIS MELÉNDEZ, *SELF-PORTRAIT*, 1746, OIL ON CANVAS, 39 3/8 BY 32 1/4 IN. (100.0 BY 82.0). PARIS, MUSÉE DU LOUVRE, INV. NO. RF 2537.



FIG. 2 ANTON RAFAEL MENGS, *PORTRAIT OF THE PRINCE OF ASTURIAS, THE FUTURE KING CARLOS IV*, 1766, OIL ON CANVAS, 54 3/8 BY 40 5/8 IN. (138 BY 103 CM). MADRID, MUSEO NACIONAL DEL PRADO, INV. NO. P007130.

The head of a cauliflower, its leafy stalks freshly cut, is arranged on a wooden tabletop before a wicker basket, whose crisp lines are in deliberate contrast to the softer mass of the vegetable's florets. The basket's woven surface is so carefully observed that even the twine used to mend a section near the handle is painstakingly described.[6] Similar baskets feature in other paintings, such as *Still Life with Herrings, Spring Onions, Bread, and Kitchen Utensils* (fig. 3), in the Prado,[7] but in the present work the container occupies a more prominent place within the arrangement.[8] Meléndez pays special attention to the color and texture of objects made of different materials; here he includes a round-bottomed cauldron of beaten bronze with copper rivets, its long iron handle projecting into the background; a tin cruet for olive oil; and a large earthenware bowl. Eggs, leeks, salt cod, a garlic bulb, and paper packages of two different tones and textures complete the composition: one a little parcel of spices tightly folded; the other, likely containing chickpeas, larger and more loosely wrapped.



FIG. 3 LUIS MELÉNDEZ, *STILL LIFE WITH HERRINGS, SPRING ONIONS, BREAD, AND KITCHEN UTENSILS*, OIL ON CANVAS, 19 7/8 BY 14 1/4 IN. (50.3 BY 36.7 CM). MADRID, MUSEO NACIONAL DEL PRADO, INV. NO. P000907. © BRIDGEMAN IMAGES

Meléndez intended to represent the seasons through the varied produce associated with different times of year. As the artist wrote in his 1771 petition for the position of court painter, he embarked on a series of "the four Seasons of the year, or, more properly, the four Elements, with the aim of composing an amusing cabinet with every species of food produced by the Spanish climate."[9] Indeed, some of his still lifes contain ingredients for dishes prepared as specialties for specific feast days. In the case of the present painting, the ingredients depicted are the ideal components for a springtime Lenten stew.[10] Abstinence from meat during Lent necessarily meant that the diet imposed by the religious calendar comprised vegetables, fish, and eggs. Cherry has suggested that contemporaries could have read this still life in this light. It may have once been paired with a contrasting still life of meat. Such pairs painted in the seventeenth century were sometimes known as *carnal* and *cuaresma* still lifes due to their associations with comestibles allowed before and during Lent.

No drawings on paper have been found for Meléndez's still lifes, which are rarely dated, making any chronological assessment difficult.[11] The high quality of this painting is such that in the opinion of Cherry "it would not look out of place alongside kitchen still lifes of this format painted for the royal



FIG. 4 LUIS MELÉNDEZ, *STILL LIFE WITH PIGEONS, A BASKET OF FOODSTUFFS, AND BOWLS*, OIL ON CANVAS, 19 3/4 BY 14 1/4 IN. (50 BY 36 CM). MADRID, MUSEO NACIONAL DEL PRADO, INV. NO. P000933. © BRIDGEMAN IMAGES

series and possibly at the same time," citing as examples *Still Life with Herrings* (fig. 3) and *Still Life with Pigeons, a Basket of Foodstuffs and Bowls* (fig. 4), both at the Prado.[12] A dating in the 1760s seems appropriate in relation to Meléndez's other vertical compositions.

[1] Ayala Mallory 1985, p. 260.

[2] Cherry 2006, p. 161.

[3] Cherry 2006, p. 122.

[4] Cherry in Madrid 2004, p. 31.

[5] Cherry 2006, pp. 122, 250, reproduced fig. 217. Another derivative still-life recorded in a private collection borrows some of the same motifs—the cauliflower, brass pan, and basket of eggs—and betrays similar weaknesses in its execution to the Cerralbo still life. Cherry 2006, reproduced fig. 219.

[6] The basket mended with twine features also in *Still Life with a Pair of Pigeons* in the Prado (see fig. 3).

[7] Inv. no. 907; oil on canvas, 50.3 by 36.7 cm.; Cherry in Madrid 2004, pp. 178-179, cat. no. 12, reproduced.

[8] On objects in daily use in Meléndez's still lifes, see Natacha Seseña's essay in Madrid 2004, p. 135.

[9] 26 October 1771, Doc. 74, transcribed by M. Cruz de Carlos and L. Varela, in Cherry 2006, pp. 669-670.

[10] As noted by Xavier Bray; Bray 2004, p. 642.

[11] Cherry 2006, pp. 122, 340 note 122. The earliest, a horizontal-format still life of apples and boxes of sweets, is dated 1759 (Museo Nacional del Prado, inv. no. 936) and the latest are dated 1774.

[12] Cherry 2006, p. 233; inv. no. 933; oil on canvas, 50 by 36.3 cm; C. Garrido, in *Luis Meléndez: la serie de bodegones para el Príncipe de Asturias*, C. Garrido and P. Cherry (eds), Madrid 2004, pp. 148-153, cat. no. 9.

40

GIOVANNI ANTONIO CANAL
CALLED CANALETTO

Venice 1697 - 1768

VENICE, A VIEW OF THE RIALTO BRIDGE

oil on canvas

18 ⅜ by 30 ⅛ in.; 46.7 by 76.5 cm

$ 2,000,000-3,000,000

PROVENANCE

John and Mable Ringling Museum of Art, Sarasota;

By whom consigned on commission with Julius Böhler, Munich, 1929;

By whom sold to Galería Federico C. Müller, Buenos Aires, 1932;

From whom acquired by the Herlitzka collection;

Thence by descent until sold ("Property of a Family Collection"), Sotheby's, New York, January 30, 1998, lot 95;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Buenos Aires, Galería Federico C. Müller in collaboration with Julius Böhler, *Exposición de Grandes Maestros Antiguos*, July 1931, no. 7;

Buenos Aires, Museo Nacional de Bellas Artes, *Barcos, Cielo, Tierra y Agua*, 20 - 31 May 1961;

Buenos Aires, Museo Nacional de Bellas Artes, *Encuentros y Coincidencias*, 9 August - September 1967, no. 45;

New York, Metropolitan Museum of Art, *Bellini to Tiepolo*, July - September 1994;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 31.

LITERATURE

Exposición de Grandes Maestros Antiguos, exhibition catalogue, Buenos Aires 1931, n.p., cat. no. 7, reproduced;

S. Ambrosini, *Encuentros y Coincidencias*, exhibition catalogue, Buenos Aires 1967, n.p., cat. no. 45;

J.G. Links, *A Supplement to W.G. Constable's Canaletto, Giovanni Antonio Canal, 1697-1768*, London 1998, p. 23, cat. no. 227**, reproduced pl. 258;

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 132-133, 176, cat. no. 31, reproduced.



BY CHARLES BEDDINGTON

Until 1854 the Rialto Bridge was the only pedestrian route across the Grand Canal, joining the two halves of the city of Venice. All other crossing had to be by *traghetti*, or gondola ferries. A wooden bridge constructed in 1264 is shown in Vittore Carpaccio's *The True Cross Healing a Possessed Man* of *circa* 1496, in Venice's Gallerie dell'Accademia.[1] The wooden bridge was twice destroyed, in 1310, by Bajamonte Tiepolo during his uprising and in 1444, under the weight of the crowd straining to see the Marquis of Ferrara. In 1554 a competition for the honor of designing a stone bridge was held and attracted the participation of such illustrious architects as Andrea Palladio, Jacopo Sansovino, Giacomo Vignola, and Vincenzo Scamozzi. It was won, however, by the less well-known but appropriately named Antonio da Ponte (1523-1595), who designed and built the present structure between 1588 and 1591 with help from his nephew Antonio Contin (*circa* 1566-1600). A remarkable feat of engineering, it fulfills its purpose perfectly, not least in including two rows of shops, and is justly famous worldwide. It is adorned with a memorial inscription to Doge Pasquale Cicogna (in office 1585-1595) and relief sculptures showing the *Annunciation* (the Republic's mythical "birthday," 25 March 421, was on the Feast of the Annunciation).

The Rialto Bridge is the only one of the Venice's most prominent landmarks that is set apart from the area of the Piazza San Marco and the Bacino di San Marco. As such it was largely overlooked by Luca Carlevarijs, Canaletto's foremost precursor. Although views of it from two different angles are included among the former's etchings published in 1703,[2] and he painted it three times, none of those shows the bridge from the south, the viewpoint employed here.[3] It was left to Canaletto to develop the possibilities of the subject and its potential appeal to clients. He painted it from both sides and also at a distance from the south. His earliest depictions of it from that vantage date from as early as *circa* 1724-1725, a very large canvas last recorded in a Paris private collection,[4] and a small version thereof.[5] To the later 1720s are datable a variant on copper in the collection of the Earl of Leicester at Holkham Hall,[6] and a much-copied version sold at Sotheby's, New York, in October 2020.[7] A version of *circa* 1734 forms part of the celebrated large series of Venetian views in the collection of the Duke of Bedford at Woburn Abbey.[8]

This painting, which is of very similar scale to the Woburn canvas, was introduced to the Canaletto literature by J.G. Links, who emphasized its differences from previous variants and the accuracy of its topographical detail. Although Links does not discuss dating, it is clearly of *circa* 1740 and is thus, by several years, the latest of the artist's paintings of the composition. It is also the only version dating from the brief period when Canaletto's style is at its coldest and most precise. That moment produced more than its fair share of masterpieces, above all the frosty panoramic view of the *Bacino di San Marco, Looking East*, in Boston's Museum of Fine Arts,[9] and the *Grand Canal at San Simeone Piccolo*, in London's National Gallery,[10] which are unequalled in their translucence and precision.

A finished drawing of the early 1740s in the Royal Collection largely repeats the composition, although it omits the buildings on the right and differs in the boats and figures.[11]

[1] Inv. no. 566.

[2] I. Reale, *Luca Carlevarijs: Le Fabriche, e Vedute di Venetia*, exhibition catalogue, Udine 1995, pp. 105-106, cat. nos. 56, 57.

[3] D. Succi, *Luca Carlevarijs*, Gorizia 2015, pp. 160-162, cat. no. 21; pp. 215-216, cat. no. 77; p. 217, cat. no. 80.

[4] W.G. Constable, *Canaletto, Giovanni Antonio Canal, 1697-1768*, Oxford 1989, vol. II, p. 295, cat. no. 227*, reproduced pl. 199; *Canaletto prima maniera*, exhibition catalogue, Venice 2001, pp. 158-159, cat. no. 59, reproduced; C. Beddington, "Some little-known Venetian views by Canaletto of the 1720s," in *Burlington Magazine* 148, no.1244 (November 2006), p. 776, reproduced fig. 50.

[5] Constable 1989, vol. II, p. 295, cat. no. 227*(a); Beddington 2006, pp. 776-777, reproduced fig. 51.

[6] Constable 1989, vol. II, p. 294, cat. no. 226, reproduced pl. 47; *Canaletto e Venezia*, exhibition catalogue, Venice 2019, p. 127, cat. no. IV.02.

[7] Constable 1989, vol. II, p. 295, cat. no. 227(d), reproduced pl. 199; sold from the collection of Ambassador and Mrs. Felix Rohatyn, Sotheby's, New York, 14 October 2020, lot 12.

[8] C. Beddington, *Canaletto: Painting Venice, The Woburn Series*, Bath and London 2021, pp. 98-103, cat. no. 11.

[9] Inv. no. 39.290. Constable 1989, vol. II, p. 250, cat. no. 131, reproduced pl. 32.

[10] Inv. no. NG163. Constable 1989, vol. II, p. 318, cat. no. 259, reproduced pl. 52.

[11] Constable 1983, vol. II, p. 509, cat. no. 591, reproduced pl. 108.

41

GASPAR VAN WITTEL, CALLED VANVITELLI

Amersfoort 1652/1653 - 1736 Rome

ROME, A VIEW OF THE PIAZZA DEL POPOLO

signed lower right on stone block: *G: V: / W.*
oil on canvas
13 ¾ by 23 ¾ in.; 34.9 by 60.3 cm

$ 400,000-600,000

PROVENANCE

Anonymous sale ("The Property of a Lady"), London, Sotheby's, 9 July 1998, lot 108;

Where acquired by Jordan and Thomas A. Saunders III.

EXHIBITED

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 29.

LITERATURE

R. Evren, in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock Jr. (ed.), New York 2021, pp. 122-125, 175-176, cat. no. 29, reproduced.





A figure of seminal importance in the development of the *veduta* genre, Gaspar van Wittel, more commonly known by his Italian sobriquet Vanvitelli, was celebrated for his vivid depictions of Rome. Unknown to the public until its re-emergence from a private collection in 1998, this expansive view depicts one of the principal entrances to the Eternal City as it would have appeared to travelers arriving from the north. Upon entering Rome for the first time in 1786, German writer and statesman Johann Wolfgang von Goethe wrote: "it was not 'till I had passed through the Porta del Popolo that I was certain it was true, that I really was in Rome."[1] Vanvitelli offers the viewer a sweeping perspective of the unpaved piazza in minute and vibrant detail. Not only is this view among the finest depictions of one of the city's grandest public spaces, but also it offers a valuable visual record of Rome's architecture at the beginning of the eighteenth century, prior to Giuseppe Valadier's radical renovations.[2]

The Piazza del Popolo stands at the apex of the *Tridente*, three major thoroughfares that radiate into the city in the shape of a trident.[3] The recently constructed twin churches of Santa Maria di Monte Santo, on the left, and Santa Maria dei Miracoli, on the right, dominate the southern end of the square. Designed by Carlo Rainaldi, they were built between 1661 and 1671.[4] At the square's center stands a red granite obelisk, brought to Rome by Emperor Augustus after his conquest of Egypt in 30 BCE (and originally erected in the Circus Maximus).[5] Just visible behind the obelisk is Giacomo della Porta's 1572 fountain, which Valadier, considering it too small-scale, later relocated.[6]

On the painting's far left, Vanvitelli includes the steps and elegant façade of Santa Maria del Popolo, modernized in 1658 by Gian Lorenzo Bernini. To its right, the newly constructed Cybo Chapel, designed by Carlo Fontana between 1682 and 1687, stands beside the Augustinian friars' garden, glimpsed behind a long enclosing wall. The warm afternoon light casts elegant, elongated shadows across the piazza and outlines the numerous churches and palazzi that line the horizon. Notable among them are the Villa Medici at left and, just to its right, the twin towers of Santa Trinità dei Monti. Against a backdrop that unites old and new, Vanvitelli animates the scene with figures, horses, carriages, and staffage.

Vanvitelli's depictions of the Piazza del Popolo are arguably his most sought-after views of Rome. Known in sixteen versions (nine in oil and seven in tempera) they range in date from 1680 to 1718.[7] These include a work in tempera datable to 1688 in the Palazzo Colonna, Rome; an oil of larger dimensions in the Devonshire collection, Chatsworth House; and a picture from a private collection sold at Sotheby's, New York in 1998.[8] The present canvas is not dated; however, comparison with other works suggests a likely date of around 1720. Only four of the known variants include the steps and entrance to Santa Maria del Popolo at left and as three of these are dated—1711, 1715, and 1718, respectively—a similar date seems probable for this picture.[9]



FIG. 1 GASPAR VAN WITTEL, CALLED VANVITELLI, *ROME, A VIEW OF THE PIAZZA DEL POPOLO*, 1678, PUBLISHED BY CORNELIS MAYER IN 1683, ETCHING AND ENGRAVING, 8 3/4 BY 16 7/8 IN. (22.1 BY 42.7 CM). AMSTERDAM, RIJKSMUSEUM, INV. NO. RP-P-OB-24.928(R).

Although minor variations differentiate each vista, notably among the staffage's distribution, the perspective and viewpoint remain broadly comparable, suggesting that they almost certainly derive from a preparatory drawing, now lost, made soon after Vanvitelli's 1674 arrival in Rome. The drawing no doubt also served as the basis for his engraving of this view (fig. 1), dated 1678, and published in 1683 as part of a series of engraved views of Rome by the hydraulic engineer Cornelis Mayer in *L'arte di restituire a Roma la tralasciata navigatione del suo Tevere*.

Vanvitelli's view of the Piazza del Popolo had a profound influence on subsequent generations of artists and likely served as a direct prototype for painters such as Giovanni Paolo Panini, Hendrick Frans van Lint, and Antonio Joli, thus ensuring that Vanvitelli's vision of the Eternal City endured well into the eighteenth century, and beyond. His meticulous attention to architectural detail and lively depiction of the city's grand spaces set a new standard for *veduta* painting, shaping the artistic appreciation of Rome for future generations.

We are grateful to Laura Laureati and Carolina Trupiano Kowalczyk for their assistance in cataloguing this lot.

[1] W. von Goethe, *Italian Journey, 1786-1788*, W.H. Auden and E. Mayer (trans.), London 1962, p. 128.

[2] Today, the visitor is confronted by a significantly extended layout: two semicircles define the piazza's lateral shape and tree-lined steps at left take the modern visitor to the Pincian Hill.

[3] Today's Via del Babuino (left), Via del Corso (center), and Via di Ripetta (right).

[4] Rainaldi designed the façades to create the appearance of symmetry. In reality, the structures differ significantly: the dome and floor plan of Santa Maria di Monte Santo are elliptical, whereas those of Santa Maria dei Miracoli are circular. Today, eighteenth-century bell towers flank both churches.

[5] As part of Pope Sixtus V's urban planning initiatives, Domenico Fontana relocated the obelisk to the Piazza del Popolo in 1589.

[6] The fountain now resides in Rome's Piazza Nicosia.

[7] L. Laureati, in G. Briganti, *Gaspar van Wittel*, L. Laureati and L. Trezzani (eds.), Milan 1996, pp. 132-136, cat. nos. 1-15, reproduced.

[8] For the former two, see Laureati, in Briganti 1996, pp. 133-135, cat. nos. 8, 9, reproduced. The latter was sold anonymously ("Property of a Gentleman"), New York, Sotheby's, 30 January 1998, lot 58, for $1,652,500.

[9] Laureati, in Briganti 1996, pp. 133-136, cat. nos. 9-11, 14, reproduced.

42

FRANS POST

Haarlem 1612 - 1680

VIEW OF OLINDA, BRAZIL, WITH THE RUINS OF THE JESUIT CHURCH

signed and dated lower right on rocks: *F. POST 1666*
oil on western European oak panel
23 ¾ by 35 ⅝ in.; 58.4 by 88.9 cm

$ 6,000,000-8,000,000



PROVENANCE

Louis Routy de Charodon (1710-1794), Seigneur de Grésigny and de Charodon, Beaune (according to an ex-libris affixed to the painting's *verso*);

Guillaume Sabatier (1730-1808), Hôtel de Durfort, 5, Place Vendôme, Paris;

His estate sale, Paris, Paillet and Delaroche, 21 March 1809, lot 43;

Where acquired by Charles Simon, probably on behalf of Cardinal Joseph Fesch (1763-1839), for 160 francs;

Private collection, Connecticut;

By whom consigned to Peter Nahum at the Leicester Gallery, London;

From whom acquired via private sale, Sotheby's, New York, by Jordan and Thomas A. Saunders III, 1998.

EXHIBITED

São Paulo, Parque Ibirapuera, *O Olhar distante, The Distant View*, 23 April - 7 September 2000;

Richmond, Virginia Museum of Fine Arts, *Elegance and Wonder: Masterpieces of European Art from the Jordan and Thomas A. Saunders III Collection*, 20 March 2023 - 30 January 2025, no. 16.

LITERATURE

P. Corrêa do Lago, *O Olhar distante, The Distant View*, exhibition catalogue, São Paulo 2000, vol. XIII, p. 106, reproduced (in reverse);

P. and B. Corrêa do Lago, *Frans Post, 1612-1680: Catalogue Raisonné*, Milan 2007, p. 262, cat. no. 93, reproduced (in reverse);

A.K. Wheelock, Jr., in *With Observation and Imagination: Still Lifes, Genre Scenes, Portraits, and Landscapes from the Saunders Collection*, exhibition catalogue, A.K. Wheelock, Jr. (ed.), New York 2021, pp. 78-82, 170, cat. no. 16, reproduced.

BY PEDRO AND BIA CORRÊA DO LAGO

The lifetime production of Frans Post, the first European-trained artist to paint the landscape of the Americas, comprises 160 pictures and can clearly be divided into four distinct phases. The first phase, of which only seven canvases remain today, consists of paintings done in Brazil that reflect the unlikely and almost miraculous encounter of a twenty-four-year-old Dutch painter, trained under the low skies of Haarlem, with the exuberant light and nature of northeast Brazil. In 1637 Post landed in the province of Pernambuco as part of the retinue of count Johann Moritz von Nassau-Siegen, who had been appointed by the Dutch West India Company to strengthen its hold on the region—known for its lucrative sugar production and trade—that had been seized a few years earlier from the Portuguese

Frans Post stayed almost eight years in Brazil and when back in Holland, at the age of thirty-two, he started an independent career as a painter specializing in views of the then-called West Indies. Post was thus exceptional as the only Dutch landscape artist who could claim to have seen first-hand the scenery and extraordinarily rich fauna and flora of northeast Brazil. As such, he was uniquely situated to offer novel thematic depictions of the New World to the hundreds of Dutch officials and soldiers who had also visited. This confluence determined the contours of the first solid market for his paintings in Holland: buyers who sought souvenirs of their stay and largely expected strict fidelity to the distant scenes and landscapes they had recently encountered. The forty paintings identifiable from Post's second phase—the first fifteen years following his return to Holland—likely derive most faithfully from hundreds of sketches made *in loco*, representing sites and scenes that would have been immediately recognizable to his first group of buyers.



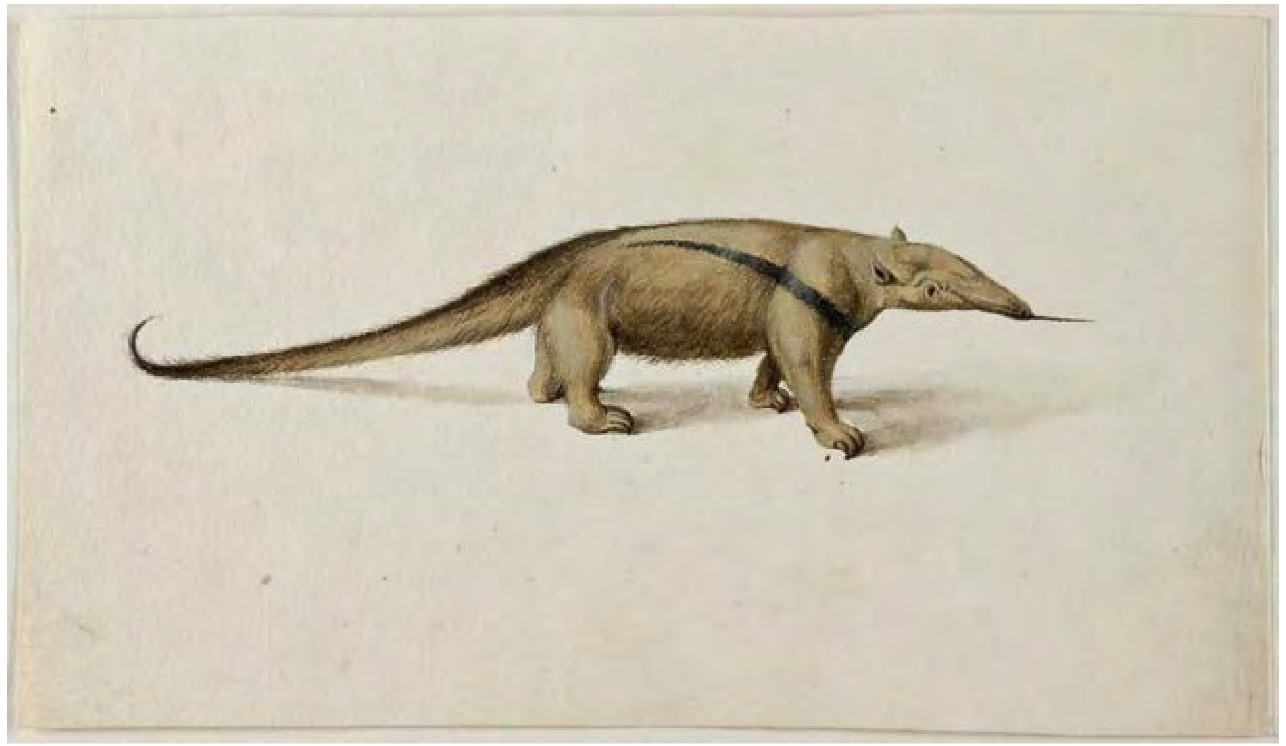


FIG. 1 FRANS POST, *SMALL ANTEATER (TAMANDUA TETRADACTYLA)*, WATERCOLOUR AND GOUACHE WITH PEN IN BLACK AND BROWN OVER GRAPHITE, 4 3/8 BY 8 IN. (11.6 BY 20.4 CM). MUNICIPALITY OF HAARLEM, INV. NO. 47035.



FIG. 2 FRANS POST, *GREEN IGUANA (IGUANA IGUANA)*, WATERCOLOUR AND GOUACHE WITH PEN IN BLACK AND BROWN OVER GRAPHITE, 6 3/8 BY 8 3/8 IN. (16.1 BY 21.0 CM). MUNICIPALITY OF HAARLEM, INV. NO. 47060.

The 1660s, to which this magnificent picture belongs, mark the start of a third phase of Post's career. Post's clientele no longer comprised "Brazilian visitors." Instead, his public shifted to include new buyers more interested in the exotic idea of Brazil, rather than the true portrayal of its native landscape. By then in his late forties and in full command of his miniaturist technique, Post readily responded to the new expectations of a booming art market in Holland. During this most buoyant and successful period of his career, Post produced no fewer than seventy-one works (forty-five percent of his surviving output).

During this intense decade, when Post's production tripled, the artist increasingly freed himself from exact topographical renderings. While all of the individual elements (architectural ruins; flora and fauna; indigenous free and enslaved people; and Portuguese and Dutch settlers) that the artist scattered throughout his paintings still reflect precisely what he had seen in Brazil, their rearrangements into richly imaginative compositions make these new works closer to *capriccios*.

This development allowed the artist to produce richer and more brilliant—and often larger—pictures. From the 1660s on, Post filled his paintings with the exotic animals and plants that he had carefully recorded in precise sketches years before. As recently as ten years ago, a group of thirty-four such animal sketches (some colored, see figs. 1, 2) was rediscovered in the Noord-Hollands Archief, Haarlem: the only remains of what must have been several hundred drawings done in Brazil that provided a wealth of visual reference from which the artist extensively drew during his more than three decades of activity in Holland.

This landscape, dated 1666, crowns a particularly successful subperiod of Post's golden period. Between 1661 and 1666,[1] Frans Post produced his most dazzling and impressive paintings. The artist used large canvases for ambitious compositions that included a variety of the exotic elements that appealed to his new collectors. Less frequently, he painted on panel and this beautiful view, executed on an unusually large single plank of broad-grained western European oak, is one of his three largest works on wood from the third phase. Even when considered alongside the best works in Frans Post's *oeuvre*, this painting is remarkable on several counts. Whereas many other views of the ruins of Olinda, the capital city of Pernambuco, follow the same patterns with little variations, the composition of the present work is unique. Also, it is a rare example of a Post painting with an early French provenance to resurface in almost pristine condition in the 1990s. Since its subsequent cleaning, the work has come to be admired as one of Post's most inspired and well-crafted variations of the subject of Olinda.

The brilliant sky with scattered clouds occupies most of the composition's upper half. Seen from a high viewpoint, the ruins at right—identified as those of a Jesuit church of Our Lady of Graces—are the most detailed among all of Post's third-phase works and as such must correspond closely with a drawing originally made *in situ*. As in several other pictures of Olinda, a group of churchgoers walks toward a ruined temple, where religious services continue to be held in a sheltered corner. The carefully executed figures remain among the best representations of Post's motif of a "Portuguese couple in motion": two enslaved men carry a lady in a litter, a man on horseback preceding and enslaved women carrying the couple's possessions in baskets on their heads following.

The repoussoir to the right is especially dense, as the trees spill over the composition's top edge—a rare occurrence in the artist's work. A small but dense group of exotic animals including an armadillo, an anteater, a sloth, and several parrots lie at the base of the vegetation. In the background, ending on the Beberibe River, the ruins of two other large buildings can be seen against a landscape reminiscent of Olinda, but that no longer represents the exact topography as it would have remained following the 1631 fire that ravaged the old Portuguese capital.

While typical of the new artistic liberty assumed by Post in his mature period, this exceptionally fine picture also retains many of the artist's original observations gathered from earlier drawings, while showing in full bloom all the qualities that made his third phase so attractive both to his contemporaries and to today's viewers.

[1] With the exception of 1664, when Post lost his wife and two sons to the plague.



FRANS POST, (*VIEW OF OLINDA, DUTCH BRAZIL*), OIL ON CANVAS IN AN ELABORATE CARVED, WOOD FRAME, 42 ⅜ BY 68 IN. (107.5 BY 172.5 CM). AMSTERDAM, RIJKSMUSEUM, INV. NOS. SK-A-742, SK-L-5113.



THIS FRAME WAS DESIGNED AND CARVED AFTER THE ORIGINAL FRAME OF POST'S *VIEW OF OLINDA* IN THE RIJKSMUSEUM, AMSTERDAM (INV. NOS. SK-A-742 [PAINTING] AND SK-L-5113 [FRAME]).

43

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

Mendham 1878 - 1959 Dedham

CAPTAIN W.J. SHAUGHNESSY AS "GEORGE THE BARMAN"

oil on canvas, an oval, laid down on board
19 ¼ by 13 ¼ in.; 48.9 by 33.7 cm

$ 40,000-60,000

PROVENANCE

The sitter, Captain William James Shaughnessy (1883-1938), 2nd Baron Shaughnessy, Montreal;

Thence by descent until sold, New York, Christie's, 6 December 2000, lot 104;

Where acquired by Jordan and Thomas A. Saunders III.



“What are pictures for? To fill a man’s soul with admiration and sheer joy, not to bewilder and daze him.”

- Alfred Munnings[1]

Painted by Munnings while serving as an official war artist in France during the First World War, this ebullient portrait of Captain William James Shaughnessy (1883-1938) (fig. 1) as “George the Barman” evinces the optimism and *joie de vivre* espoused by the artist in his memoir, quoted above. Rendered with loose, impressionistic strokes, this portrait is an arresting fusion of color and movement. The bold, dynamic brushwork, applied swiftly and without hesitation, reflects Munnings’ remarkable ability to translate the energy of the convivial moment onto canvas.

Despite a failed attempt to enlist at the outbreak of the war (he was declared unfit for service due to right-eye blindness), Munnings’s artistic prowess brought him to the front lines in an unexpected manner. In 1918, he was commissioned by the Canadian War Memorials Fund to paint the Canadian Cavalry Brigade under the command of General Jack Seely in France. Seely later reflected on the artist’s time with the Canadian forces:

“Of course it had never been the intention of the Canadian authorities that Munnings should join us in the front line, but this whimsical and gallant soul thought that this was just the best place in which to be.”[2]

It was during this time that Munnings struck up a rapport with the sitter, Captain William James Shaughnessy, a junior officer serving with the Canadian Irish Rangers. Allegedly recorded in Shaughnessy’s wartime diary, a rare and boisterous occasion unfolded at the Canadian Corps Headquarters in the spring or summer of 1918. Normally, junior and senior officers dined



FIG. 1 *CAPTAIN W J SHAUGHNESSY. UNIT: NEW ZEALAND CONTINGENT*, PHOTOGRAPH. LONDON, IMPERIAL WAR MUSEUMS, INV. NO. HU 109581.

separately, but it was an established tradition that the juniors would periodically invite their seniors to join them for a meal. Before one such dinner, the junior officers gathered at a local establishment featuring an oval mirror behind the bar. According to legend, they decided to commemorate the evening by placing an effigy of a bartender in the mirror, and Munnings agreed to paint it. He selected Captain Shaughnessy as his model, and thus "George the Barman" was born—an irrepressible, grinning figure, drink in hand, who was ceremoniously toasted throughout the riotous evening. When the Brigade later evacuated the area, Shaughnessy removed the painting and brought it home, preserving this memento of wartime camaraderie.

Shaughnessy would go on to achieve significant military and civic honors, serving as Lieutenant-Colonel of the 199th Canadian Battalion, Lieutenant-Colonel of the Canadian Militia, and Vice-President of the Royal Empire Society. Yet this portrait stands as an enduring and deeply personal tribute to the camaraderie and lighthearted moments that existed even amidst the gravity of war. A lawyer and financier in civilian life, Shaughnessy became the second Baron Shaughnessy upon his father's death in 1923. His father, created a Baron in 1916 for his work as President of the Canadian Pacific Railway, left behind an enduring legacy, which the younger Shaughnessy continued in his directorships of the Canadian Pacific Railway, the Canadian Bank of Commerce, and the Canadian Salt Company.

[1] A. Munnings, An Artist's Life, London 1950, p.182.
[2] J. Seely, My Horse, Warrior, London 1938, p. 114.





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ANTHONIE VERSTRAELEN
Gorinchem 1594 - 1641 Amsterdam

SKATERS AND A HORSE-DRAWN SLEDGE ON A FROZEN WATERWAY

oil on panel
6 ¼ by 5 ¼ in.; 15.9 by 13.3 cm

○ **$ 80,000-120,000**



SEBASTIAAN VRANCX
Antwerp 1573 - 1647

VIEW OF COUNTRY HOUSE GARDEN WITH GARDENERS AND A TOWN BEYOND

oil on copper
6 ½ by 5 ⅛ in.; 16.5 by 13.0 cm

○ **$ 40,000-60,000**



JAN OLIS
Gorinchem 1610 - 1676 Heusden

KITCHEN INTERIOR WITH A MAID PREPARING FRUITS, VEGETABLES, AND POULTRY

signed and dated center left on wooden beam: *JOlis • fe / 1652 •*
oil on canvas
24 ⅞ by 28 ¼ in.; 63.2 by 71.8 cm

○ **$ 40,000-60,000**

JAN VAN KESSEL THE ELDER
Antwerp 1626 - 1679

ALLEGORY OF WAR

signed lower right: *I.V. KESSEL. FECIT.*
oil on copper
10 ⅞ by 12 ⅞ in.; 27.6 by 32.7 cm

○ **$ 80,000-120,000**



WORKSHOP OF THE VELINS DU ROI, EARLY 18TH CENTURY

RINALDO AND ARMIDA

oil on vellum
8 ⅜ by 5 ½ in.; 21.3 by 14.0 cm

○ **$ 30,000-50,000**



JAKOB BOGDÁNY
Eperjes *circa* 1660–1724 London

ASIAN SILKIE FOWLS, A SOUTH AMERICAN PARROT, AND OTHER BIRDS IN AN IMAGINARY LANDSCAPE

oil on canvas
80 ¾ by 38 ⅞ in.; 205.1 by 98.7 cm

○ **$ 150,000-250,000**





PETER ADOLF HALL
Borås 1739 - 1793 Luik

PORTRAIT OF A GENTLEMAN WITH A TRICORN HAT
signed or inscribed on the verso: *[...] Hall 1782*
oil on panel, an oval, a repurposed artist's palette
7 ¾ by 6 ⅝ in.; 19.7 by 16.8 cm

○ **$ 20,000-30,000**



MARC-ANTOINE PARELLE
Nancy 1735 - 1793 Colombes, Hauts de Seine

"PROVOKING FIDELITY"
signed and dated on dog's collar: *parelle / pinix.1766*
oil on panel, an oval
16 ⅛ by 12 ¾ in.; 41 by 32.4 cm

○ **$ 40,000-60,000**



ATTRIBUTED TO JEAN-BAPTISTE OUDRY
Paris 1686 - 1755 Beauvais

STUDY OF A WHITE POINTER
oil on canvas, laid down on panel
12 ¼ by 17 ½ in.; 31.1 by 44.5 cm

○ **$ 40,000-60,000**

FERDINAND VAN KESSEL THE ELDER
Antwerp 1648 - 1702 Breda

MONKEYS PLAYING BACKGAMMON
oil on panel
19 ¼ by 25 in.; 48.9 by 63.5 cm

○ **$ 40,000-60,000**



ATTRIBUTED TO CANDIDO VITALI
Bologna 1680 - 1753

STILL LIFE OF A WHITE RABBIT, GRAPES IN A WOVEN BASKET, PLUMS, PEACHES, AND SCATTERED FLOWERS
oil on canvas
15 ⅝ by 21 in.; 39.7 by 53.3 cm

○ **$ 20,000-30,000**



JACQUES DE LAJOÜE
Paris 1686 - 1761

SERENADE BY A FOUNTAIN
signed lower left: *LA IOUE*
oil on canvas, shaped top
45 by 53 ⅞ in.; 114.3 by 136.8 cm

○ **$ 60,000-80,000**







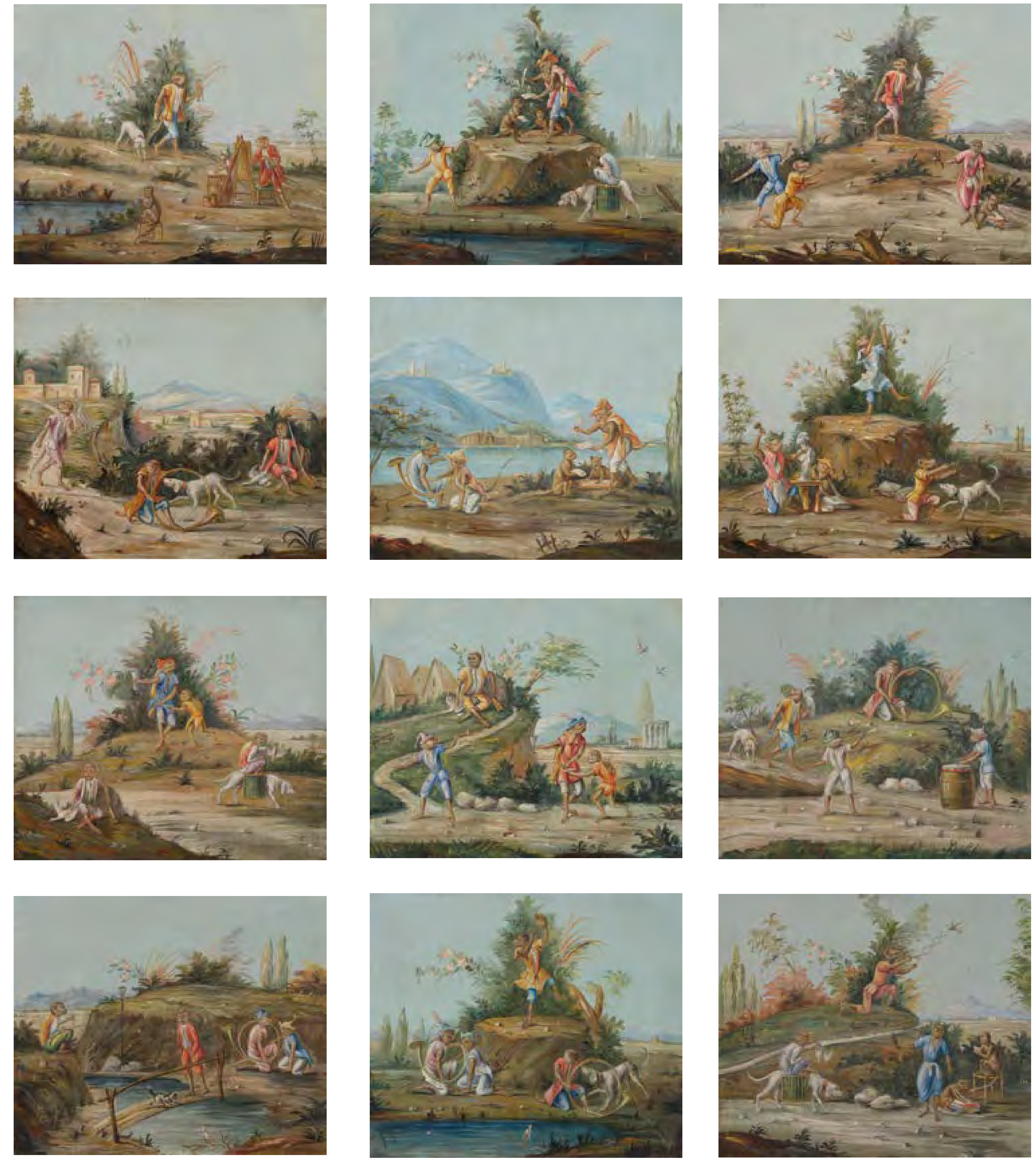
ATTRIBUTED TO LANCELOT-THÉODORE TURPIN DE CRISSÉ

Paris 1782 – 1859

NAPLES, A VIEW OF POSILLIPO; NAPLES, A VIEW WITH THE CERTOSA DI SAN MARTINO BEYOND

each pen and black ink and watercolor over traces of graphite, within black ink framing lines
the latter inscribed in the border in black ink, lower center: *VUE DE NAPLES PRISE EN MER*
the former: 25 ½ by 39 ½ in.; 647 by 1002 mm
the latter: 25 ¼ by 39 ⅞ in.; 643 by 1014 mm

○ **$ 40,000-60,000**



MONOGRAMMIST GP

SINGERIES, A SET OF TWELVE

each signed: *G.P.*
tempera on linen laid down on board
each: 26 by 30 ¾ in.; 66.1 by 78.1 cm

○ **$ 60,000-80,000**



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Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

✧ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✧ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

ꝏ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

¤ Financing Eligible

Lots with this symbol indicate that financing of up to 50% of the lot's low auction estimate is available for eligible borrowers through Sotheby's Finan-cial Services. More information is available at sothebys.com/bidnowpaylater or by speaking to your Sotheby's Relationship Manager.

❖ National Heritage Lot

Lots with this symbol are part of the National Heritage of Mexico and cannot be permanently exported from Mexico. Accordingly, the lot will be offered for sale in New York but will not be available in New York for inspection or delivery. The lot will be released to the buyer in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey at sothebys.mexico@sothebys.com for an appointment to view the work.

INDEX



THIS PAGE: LOT 37



THIS PAGE: LOT 3